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Band make up with Graham at Alex's wedding

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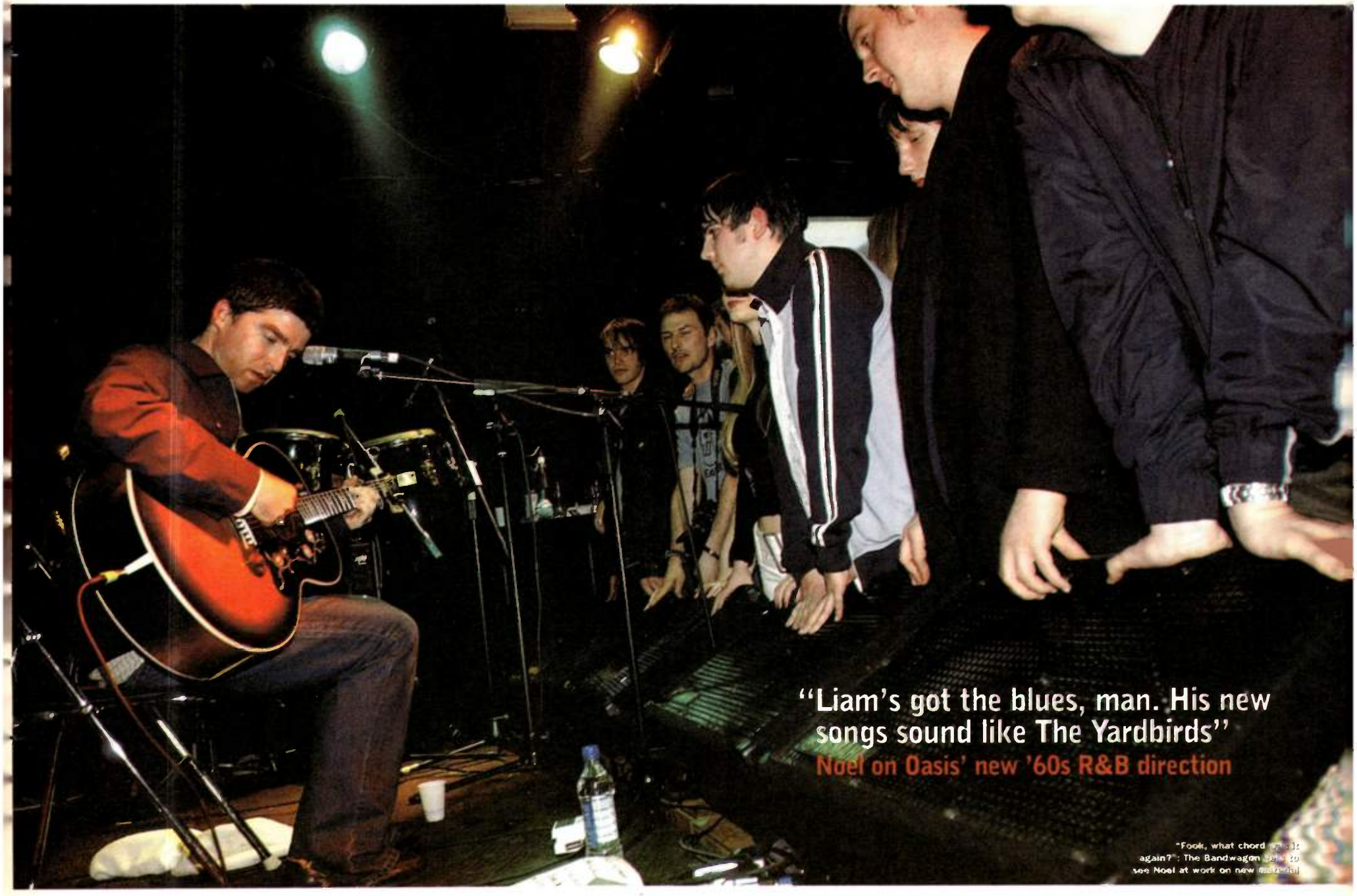
THE ONLY UK OASIS GIG THIS YEAR?

NOEL AND GEM MAKE A SURPRISE APPEARANCE IN LIVERPOOL, DEBUT A NEW SONG AND HINT AT HOW ALBUM NUMBER SIX MIGHT SOUND



"Liam's got the blues, man. His new songs sound like The Yardbirds"
Noel on Oasis' new '60s R&B direction

"Fook, what chord was it again?": The Bandwagon gets to see Noel at work on new material

Is this the closest that British fans will get to seeing **Oasis** in 2003?

Despite taking most of this year off to recover from the 'Heathen Chemistry' world tour, **Noel Gallagher** and bandmate **Gem Archer** grabbed their guitars for an impromptu set at **The Bandits**' Bandwagon club night in Liverpool (May 3).

The duo played 'Stop The Clocks', a new song which Noel has previously claimed to be "the best I've ever written", alongside Oasis classics 'Talk Tonight', 'Wonderwall', 'Don't Look Back In Anger' and 'Married With Children'.

NME's spy described 'Stop The Clocks', written at the end of the 'Heathen Chemistry' sessions, as "a cross between 'The Hindu Times' and 'Wonderwall', similar to late George Harrison-penned Beatles".

It features the lyric *"Stop the clocks and leave it all behind/On the backseat of my mind"*.

"This is the smallest gig I've ever played, by a mile," Noel enthused to *NME* backstage. "We toured with The Bandits last year and they kept saying, 'Come up and play.' I came up to watch *(Manchester)* City and they asked me to do it. 'Cos I borrowed most of my guitars to The Bandits while they're making their album, all my stuff's up here anyway – so I was like, 'Why not?'"

Despite industry rumours of at least one show in 2003, a spokesperson for the band told *NME* that Oasis had no gigs planned this year, raising the possibility that Noel's set will be the only time he plays live in the UK until at least 2004. However, the band are keeping busy – especially **Liam** and Gem.

Noel added: "Liam's written loads of new tunes and, as much as it pains me to say it, they're amazing! I'm writing these six-minute long 'Champagne Supernova' things and Liam's writing all these three-minute pop songs. He's got the blues, man. His new songs sound like The Yardbirds. He's been going into the studio loads with Gem. Gem's a really good sounding board."

In addition to 'Stop The Clocks', rumours suggest new Oasis songs have working titles including 'They Ain't Got Nothing On Me, They Ain't Got Nothing On You', 'Longer', 'Singin' Your Life', 'You Wanna Feel My Shame', 'Say It', 'Revolution Man' and 'The Good Rebel'.

TEXT: IMRAN AHMED PHOTOGRAPHY: JOTT/RETNA

'Forget the bloody critics, we still love Madonna'

ADORING FANS BRING OXFORD STREET TO A STANDSTILL FOR MEGASTAR'S TINY RECORD STORE GIG

Madonna fans queued overnight to see her smallest British gig in years last week (May 9), but their heroine asked the hardcore to focus their attention on something more "important" than her.

Despite restrictions on allowing journalists inside the tiny gig at HMV in London's Oxford Street, *NME* blagged its way in to rub shoulders with the Madonna faithful, some of whom had queued for 16 hours to be at the front. The first in line were Tomasz Zaremba and Isobel Munilla from London, who have both been dedicated fans for years.

"*(We've been waiting)* for 16 hours, we got here yesterday afternoon!" Tomasz told *NME*. "We came here on Wednesday to get a wristband, and we had to queue up then as well. It took seven hours to get mine. It's been loads of fun and I'm really looking forward to the show.

"'American Life' is the best Madonna album ever. I always thought 'Ray Of Light' was the best, but 'American Life' is amazing. And forget the bloody critics, we don't care about them!"

After a slight delay, Madonna took to the stage at approximately 5.30pm and, though obviously flattered by the enduring devotion of her legions of fans, she asked them to pay tribute to her by doing "something important" with their lives.

"How many of you people are actually from England and how many people here came from another country?" she asked the crowd, to screams. "And how many people slept on the sidewalk?

"You people are beautiful! Thank you! I hope you take that determination and devotion and that focus and put it somewhere else in your life. Somewhere important! If you want to pay tribute to me do something important with your lives. OK?"

Madonna arrived at HMV at 4pm to a scrum of tabloid photographers and fans who caused chaos on the streets, stopping traffic. The store had closed at lunchtime, with extra security brought in especially for the event. People were hanging out of nearby windows hoping to catch a glimpse of the star

"I always wanted to shut down Oxford Street," Madonna joked, "so be careful for what you wish for. I feel incredibly blessed to be in this position."

As well as a selection of tracks from her latest album, 'American Life', Madonna stunned the crowd into silence with a brilliant rendition of 'Like A Prayer'.

Madonna is planning more live shows for next year.

"I always wanted to shut down Oxford Street, so be careful for what you wish for" Madonna

SETLIST

American Life
Hollywood
Nothing Fails
X-Static Process
Mother And Father
Like A Prayer
Don't Tell Me

Wild in the aisles: Madonna makes a rare visit to Oxford Street *sans* flat cap

Fan: "What do you mean we've turned up at Mr CD by mistake? Never, you're here!"

"Next time we'll do something important with our lives. Promise!" the public: still Madge for it

BEAUTIFUL STRANGERS

Madonna fans in the queue justify their love

Heinz Vollman, 32, Austria and Fabrice Tuesta, 34, France

How's the queue been?
Heinz: "I'm not quite functioning now."
How have you been coping?
Heinz: "Talking rubbish."
Have you seen Madonna before?
Heinz: "Yes, on the Drowned World tour and *The Girlie Show*."
What are you expecting?
Heinz: "It would be nice if she played something from 'Like A Prayer' era, but she will probably do one old song. She did 'Holiday' last time, but we don't want 'Holiday'."

Jade Kellman and Sanam Rashid, both 18, London

They've been waiting 16 hours over there...
Sanam: "Sixteen hours?! Oh well, I wouldn't queue that long. We're here now."
Have you seen Madonna before?
Jade: "Yeah I saw her in *Up For Grabs* last year, and I saw the Drowned World tour."
What did you think of her acting in *Up For Grabs*?
Jade: "She was really cool there actually, really cool."
What's your favourite Madonna song?
Sanam: "Probably 'Like A Prayer'."
What are the chances of her playing that?
Jade: "I don't know, maybe she will because she played it on MTV the other week."

Joseph Mason, 20, Manchester

Why are you down here?
"I had a day off work so decided to put it to some use. The atmosphere in the queue is so good."
Has it been worth it?
"Definitely. The first half-hour was horrible because there weren't many people and nobody knew each other and we were out on Oxford Street in the blazing heat.

"But when we started getting talking and when we finally knew we were gonna be let in, that was really exciting."
Has there been any singing?
"Yeah, usually just when the cameras are around. People doing the new rap, lots of people doing the 'Vogue' rap, and lots of singing. But there hasn't been like a big chorus yet."
What's your favourite Madonna song?
"'Like a Prayer', but I don't think that she'll play it. 'Like A Prayer' would be a dream."

In bed with Electric Six that 'Abe Lincoln Gay S&M' logo in full

PHOTOGRAPHY: BIG/PA

Electric Sex!

Get an eyeful of this lot! Form an orderly queue ladies and gentlemen – and prepare to be left speechless by **Electric Six**'s outrageous raunch-fest of a video for their new single 'Gay Bar'.

The band are trussed up in S&M and bondage gear, sporting satin G-strings, posing pouches and studded leather codpieces, topped off with high, Abraham Lincoln-style black stove hats.

The Detroit outfit – **Dick Valentine, Disco, Surge Joebot, M, The Rock'n'Roll Indian** and **Tait Nucleus** – indulge in all manner of lewd and lascivious behaviour including pole dancing and, as our picture shows, cavorting on a king-sized bed in a lavishly decorated boudoir.

'Gay Bar', out on June 2, is followed a week later by the Six's debut album 'Fire'.

A final date with Yeah Yeah Yeahs

KAREN O AND CO'S US TOUR ENDS IN STYLE, WITH STAR-STUDDED NEW YORK SHOWS, PARTIES AND TV

The **Yeah Yeah Yeahs** ended their US tour with a bang over the weekend in their native New York City, capping two sold-out shows with a private party in the downtown Piano club.

The two nights at Irving Plaza saw **Karen O** shower the crowd with roses, a stage invasion during 'Date With The Night', and Karen announcing, "There's no place like home, there's no place like New York fucking City!" to frenzied applause.

Marilyn Manson turned up on the second night in full regalia – lipstick, lenses and all – and told *NME*, "I think **Nick Zinner** is one of the best guitarists in the world. He's just incredible. I've been listening to the album but seeing them live has really made me appreciate them in a whole new way. It was a great show."

After Thursday's gig (May 8), the band danced into the early hours at an indie night at nearby Bar 13.

Karen was all smiles, telling *NME*: "We're exhausted. But it was an amazing tour. We represented. We represented a whole hell of a lot!"

At the aftershow party at Piano's the following night, a huge screen was set up to show the Yeah Yeah Yeahs' performance on *Late Night With Conan O'Brien* – the hipster's late night talk show of choice since The White Stripes completed a five-night residency on it a few weeks ago.

"Conan was the coolest guy ever!" enthused Zinner. "We were so excited just to see our equipment set up behind him during the opening dialogue; we couldn't believe it!"

YYYs drummer Brian (right): women just can't keep their tongues off him

Even New York hipsters can do bad indie dancing

The Icarus Line have a nipple-tickin' good time

The Kills' Hotel (right) in a rare shades-off moment

The height of NY fashion: Liars' Angus and Karen O

Yeah, we rock: Nick Zinner and Moldy Peach Adam Green

Queen of New York: Karen O paints the town red, black and blue ripped fishnet

"We love you, Yeah Yeahs!"

Scenesters who came out to toast the Yeah Yeah Yeahs included **The Kills**, **The Moldy Peaches' Adam Green**, **Liars**, members of **The Jon Spencer Blues Explosion** and **The Icarus Line**, all of whom whooped and cheered during the recording of the band playing 'Y Control'. Karen and boyfriend **Angus Andrew** embraced and danced up front.

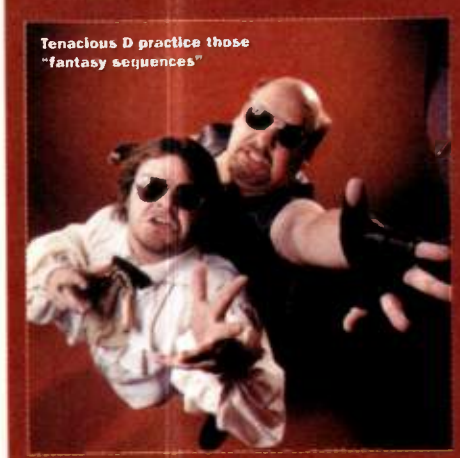
The Yeah Yeah Yeahs return to the UK in June for a show at the London Kentish Town Forum (June 7), and release their next single 'Pin' on June 23. They will also play this year's Carling Weekend Reading and Leeds festivals in August. For ticket availability call the *NME* Ticketline on 0870 1 663 663.

"We're exhausted. But it was an amazing tour. We represented a whole hell of a lot!" Karen O

D-movie script is 'halfway there'

Tenacious D's "mystical" feature film is now halfway towards being written – and the soundtrack is likely to be the follow-up to their 2001 debut album.

Jack Black's group have been working with 'United States Of Whatever' star **Liam Lynch** on the script to *Tenacious D In The Pick Of Destiny*.



Tenacious D practice those "fantasy sequences"

Lynch said that the movie "follows the stages the D had to go through, as well as one of their first character-building quests, to help prepare them to be the greatest band in the world".

The script is now 50 per cent complete with shooting likely to start before the end of the year.

"For the last four weeks, every night – we don't even take one night out – Jack comes over and we write all the dialogue and jokes," Lynch told *Billboard*.

"We know what has to happen in every scene now, so it's just a matter of getting the wording right. It does have some wonderful fantasy sequences and some mystical sequences."

Tenacious D are also putting together the film's score.

Lynch added: "As we're writing, we're recording all these little crumbs of song ideas. There are obviously several musical scenes and some that are almost like a musical or a video. There are other scenes of them in their apartment working on a tune."

PHOTOGRAPHY: CARA BLOCK/SAM SALAGANIK/PIETER M VAN HATTEM/ROGER SARGENT

Albion Rovers: Libertines squeeze in Glasto warm-ups

The Libertines are to play a short UK tour in June to warm up for Glastonbury, *NME* can reveal.

The group, who have been working on new songs (see *News*, page 20), will squeeze in their own gigs alongside their date supporting **The Coral** at their A Midsummer Night's Scream! summer show (June 21).

The tour calls at: Manchester Academy (June 20), Glasgow Barrowlands (22), Leeds Cockpit (24) and London Kentish Town Forum (25).

The Libertines play Glastonbury on June 28, and the Reading and Leeds festivals in August. A new single is planned for late summer.

For ticket availability call the *NME* Ticketline on 0870 1 663 663.

The Libs take pandemonium on tour in June

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

–	1	**IGNITION** REMIX R KELLY (JIVE)	
–	2	**FAVOURITE THINGS** BIG BROVAZ (EPIC)	
–	3	**TAKE YOUR SHOES OFF** CHEEKY GIRLS (MULTIPLY)	
1	4	**LONELINESS** TOMCRAFT (DATA/MOS)	
2	5	**RISE & FALL** CRAIG DAVID FT STING (WILDSTAR)	
–	6	**GIRLS AND BOYS** GIBOO CHARLOTTE (EPIC)	
–	7	**HUSAN** BHANGRA KNIGHTS VS HUSAN (POSITIVA)	
7	8	**IN DA CLUB** 50 CENT (INTERSCOPE)	
4	9	**YOU SAID NO** BUSTED (UNIVERSAL)	
6	10	**ALL OVER** LISA MAFFIA (INDEPENDIENTE)	
5	11	**CAN'T NOBODY** KELLY ROWLAND (COLUMBIA)	
–	12	**FORGET ABOUT TOMORROW** FEEDER (ECHO)	
3	13	**THE LONG GOODBYE** RONAN KEATING (POLYDOR)	
8	14	**X GON' GIVE IT TO YA** DMX (DEF JAM)	
–	15	**DO IT WITH MADONNA** ANDROIDS (UNIVERSAL)	
9	16	**MAKE LUV** ROOM 5 FT OLIVER CHEATHAM (POSITIVA)	
–	17	**RHYTHM IS A DANCER** SNAP (DATA/MOS)	
–	18	**WE USED TO BE FRIENDS** THE DANDY WARHOLS (CAPITOL)	
11	19	**MOVE YOUR FEET** JUNIOR SENIOR (MERCURY)	
12	20	**CRY** KYM MARSH (UNIVERSAL)	
13	21	**DAMAGED** PLUMMET (SERIOUS)	
17	22	**ALL I HAVE** JENNIFER LOPEZ FT LL COOL J (EPIC)	
–	23	**YOU SPIN ME ROUND** DEAD OR ALIVE (EPIC)	
15	24	**COME UNDONE** ROBBIE WILLIAMS (CHRYSALIS)	
20	25	**AMERICAN LIFE** MADONNA (MAVERICK)	
19	26	**BORN TO TRY** DELTA GOODREM (EPIC)	
10	27	**DON'T LET GO** DAVID SNEEDON (MERCURY)	
–	28	**MY LOVE IS ALWAYS** SAFFRON HILL FT BEN ONONO (ILLUSTRIOUS)	
18	29	**SPIRIT IN THE SKY** GARETH GATES FT THE KUMARS (S)	
–	30	**BURIED ALIVE BY LOVE** HIM (RCA)	
–	31	**EASY** GROOVE ARMADA (PEPPER)	
21	32	**I CAN'T READ YOU** DARIEL BEDINGFIELD (POLYDOR)	
23	33	**SCANDALOUS** MIS-TEEQ (TELSTAR)	
14	34	**7 NATION ARMY** THE WHITE STRIPES (XL RECORDINGS)	
16	35	**THE JUMP OFF** LIL' KIM FT MR CHEEKS (ATLANTIC)	
24	36	**OUT OF TIME** BLUR (PARLOPHONE)	
27	37	**I'M WITH YOU** AVRIL LAVIGNE (ARISTA)	
–	38	**CHING CHING (LOVIN' YOU STILL)** TERRI WALKER (DEF SOUL)	
–	39	**RETREAT** HELL IS FOR HEROES (EMI)	
25	40	**KNOCK OUT** TRIPLE EIGHT (POLYDOR)	

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

–	1	**THINK TANK** BLUR (PARLOPHONE)	
1	2	**JUSTIFIED** JUSTIN TIMBERLAKE (JIVE)	
2	3	**ELEPHANT** THE WHITE STRIPES (XL RECORDINGS)	
4	4	**BUSTED** BUSTED (UNIVERSAL)	
3	5	**AMERICAN LIFE** MADONNA (MAVERICK)	
10	6	**STRIPPED** CHRISTINA AGUILERA (RCA)	
8	7	**COME AWAY WITH ME** NORAH JONES (PARLOPHONE)	
9	8	**LET GO** AVRIL LAVIGNE (ARISTA)	
7	9	**A RUSH OF BLOOD TO THE HEAD** COLDPLAY (PARLOPHONE)	
6	10	**SAY YOU WILL** FLEETWOOD MAC (REPRISE)	
–	11	**THE DEFINITIVE** THE DRIFTERS (ATLANTIC)	
18	12	**FALLEN** EVANESCENCE (EPIC)	
12	13	**COULDN'T HAVE SAID IT BETTER** MEAT LOAF (MERCURY)	
11	14	**GOTTA GET THRU THIS** DANIEL BEDINGFIELD (POLYDOR)	
21	15	**THE YOUNG AND THE HOPELESS** GOOD CHARLOTTE (EPIC)	
15	16	**BY THE WAY** RED HOT CHILI PEPPERS (WARNERS)	
27	17	**CHOCOLATE FACTORY** R KELLY (JIVE)	
5	18	**SEVEN YEARS – TEN WEEKS** DAVID SNEEDON (FONTANA)	
16	19	**GET RICH OR DIE TRYIN'** 50 CENT (INTERSCOPE)	
29	20	**SLICKER THAN YOUR AVERAGE** CRAIG DAVID (WILDSTAR)	
14	21	**HOME** SIMPLY RED (SIMPLYRED.COM)	
26	22	**SIMPLY DEEP** KELLY ROWLAND (COLUMBIA)	
20	23	**A NEW DAY AT MIDNIGHT** DAVID GRAY (EAST WEST)	
25	24	**NU-FLOW** BIG BROVAZ (EPIC)	
22	25	**METEORA** LINKIN PARK (WARNERS)	
17	26	**THE TROUBLE WITH BEING MYSELF** MACY GRAY (EPIC)	
23	27	**GREATEST HITS** RUN DMC (ARISTA)	
24	28	**ESCAPOLOGY** ROBBIE WILLIAMS (EMI)	
–	29	**MOTOWN** MICHAEL MCDONALD (UMTV)	
13	30	**FEVER TO TELL** YEAH YEAH YEAHS (DRESS UP/POLYDOR)	
38	31	**COMFORT IN SOUND** FEEDER (ECHO)	
33	32	**VERY BEST OF – EARLY DAYS & LATTER DAYS** LED ZEPPELIN (ATLANTIC)	
40	33	**THE DARK SIDE OF THE MOON** PINK FLOYD (EMI)	
19	34	**BLACK CHERRY** GOLDFRAPP (MUTE)	
30	35	**THE VERY BEST OF** THE LIGHTHOUSE FAMILY (UMTV)	
34	36	**THIS IS ME... THEN** JENNIFER LOPEZ (EPIC)	
37	37	**DESTINATION** RONAN KEATING (POLYDOR)	
28	38	**BACK IN THE WORLD** PAUL MCCARTNEY (PARLOPHONE)	
32	39	**EYE CANDY** MIS-TEEQ (TELSTAR)	
31	40	**TRUE BALLADS** TONY HADLEY (UMTV)	

The Strokes: unlikely to unveil experimental new direction now they've dumped Radiohead producer

The Strokes dump super-producer Godrich

THE FAB FIVE TURN TO THEIR ORIGINAL PRODUCER AFTER NEW RECORDINGS "JUST WEREN'T MEANT TO BE"

The Strokes have ditched legendary producer **Nigel Godrich** and the songs they recorded with him for their new album, and are back with the man who helped make them stars with their debut, 'Is This It'.

'The Godrich Tapes', as they are now being called, were among the first things The Strokes worked on for the hugely anticipated follow-up to their debut LP. Songs set to feature on the record have working titles including 'You Talk Way Too Much', 'The Way It Is', 'I Can't Win' and 'Meet Me In The Bathroom'.

However, last week the band's manager Ryan Gentles revealed the Godrich recordings "just weren't meant to be". A spokesperson for the band told *NME* that he didn't expect the tracks recorded with Godrich – whose work with Radiohead, Beck and Travis is widely celebrated – to be released in any form. But he insisted the record was still on course for a "late-September" release.

Whatever the reasons for the split with Godrich, it's unlikely to be down to personal differences. The producer is famous for being chilled out and being able to get the best out of difficult situations. During the long, drawn-out recording of Radiohead's 'Kid A', he was credited as the person who kept a clear head when everyone else was struggling under the intense pressure of following up a hugely successful album – a position the Strokes find themselves in now.

The tracks recorded with Godrich aren't expected to be released in any form

Even as far back as June last year, **Julian Casablancas** was hinting that their hearts weren't really in recording with big-name producers like Godrich. "It's not gonna be like, 'Oh, now that we're successful, we're gonna work with all these super-producer guys that are going to make us a top-selling hit,'" he said at the KROQ Weenie Roast. "That's never been the goal for us. We just want to do something special. We want to progress, but at the same time you still want that edge. You don't want to lose it."

Instead, Julian and the boys have gone back to what they know. And that's **Gordon Raphael**. Having been given a tip-off in August 2000 about The Strokes, the producer went to see them play at NYC's Luna Lounge. Within a couple of days he'd arranged to do a demo for the band. From those sessions would emerge 'The Modern Age' EP.

Before going into the studio with Raphael to make 'Is This It' The Strokes were advised to try out another producer. Then it was Pixies, Feeder and Foo Fighters deskman Gil Norton. That didn't work either, and those songs also remain in the vaults.

Raphael told *Sound On Sound* magazine at the time: "I got a call from Julian saying, 'Gordon, we are scared.' I said, 'Why are you scared, Julian?' and he said: 'We don't know if we'll ever be able to get our sound again.' I suddenly realised that they were thinking of the EP that we'd done as 'their sound', and Julian said 'Is it OK if we come back to your basement and try those three songs again?'"

Looks like history has just repeated itself.

Godrich Vs Raphael

CELEBRITY DESKMATCH!

Nigel Godrich and **Gordon Raphael** may not work in the same way but they do have one thing in common – a chance meeting with a band on course to make a classic album.

Godrich's break came when he met The Stone Roses' producer John Leckie, who introduced him to Radiohead.

He helped out on 'The Bends' and was then asked to co-produce 'OK Computer', one of the greatest albums of the '90s.

Since then, he's continued to be involved with every Radiohead album, as well as albums by the likes of Beck, Travis, The Divine Comedy and Pavement.

His overall philosophy is, predictably, much like Radiohead's. "I hate the whole idea that you do work because work is there," he once said. "I've got to be really into something to do it, otherwise I would find myself in the position I was in five years ago where I worked for a studio and I felt 'this is a job'."

Born in New York but spending most of his youth in Seattle, throughout the mid-'90s Gordon Raphael was in a space-rock band called Sky Cries Mary. Following moderate success and playing in a few other bands, he returned to his native city and opened a studio named TransporterRaum NYC – the cheapest in town.

After working for a decade with wannabes who never really did much outside New York, Raphael was "floored" when *NME* picked up on The Strokes' demo, thereby starting a chain reaction that would change his life.

Like fellow producer Steve Albini, his passion for new music in all forms means that although he takes on high-profile acts, he prefers to work with exciting underground bands who, like The Strokes, he finds in clubs and bars. And recently he's been looking in the UK.

"The bands I was seeing out in the clubs *(in London)* really opened my eyes to the fantastic explosion of the new London rock'n'roll scene. These bands sound amazing and unique, with great singers, but are not yet widely known to music lovers."

NEWS IN BRIEF

The Streets' Mike Skinner has revealed he may follow rap superstar Eminem into acting.

Speaking to *Muzik* about the follow-up to 2002's Mercury Music Prize-nominated 'Original Pirate Material', Skinner joked: "People want to listen to what I'm doing. And probably next year they won't. There is no second LP! It's all over, finished. I'm making a film!"

Skinner has just returned from the US, where he played seven dates and made an appearance on *The Tonight Show With Jay Leno*.

The June issue of *Muzik* is out now.

Ash frontman **Tim Wheeler** was hospitalised in London (May 7) after his arm swelled up to four times its normal size.

The singer was admitted to a private hospital for treatment and there was doubt over whether he would be well enough to play a show the following night in Manchester with **Hot Hot Heat** and **The Rain Band**, but he recovered sufficiently to take the stage.

Beck has penned the lead track for the new *Charlie's Angels* film, to be sung by **Pink**.

The song 'Feel Good Time' has been produced by electronic wizard William Orbit for *Charlie's Angels: Full Throttle*. Pink, who is currently working on her new album, also stars in the film as an owner of an underground motorcycle club. She is also working with producer and songwriter **Linda Perry** on the follow-up to last year's 'MIssundaztood', due in November.

The **Osbourne** family are set to quit the Sony record label – **Ozzy**'s home for 23 years.

Family matriarch **Sharon** is currently negotiating for her husband and daughter **Kelly**'s release from their contracts.

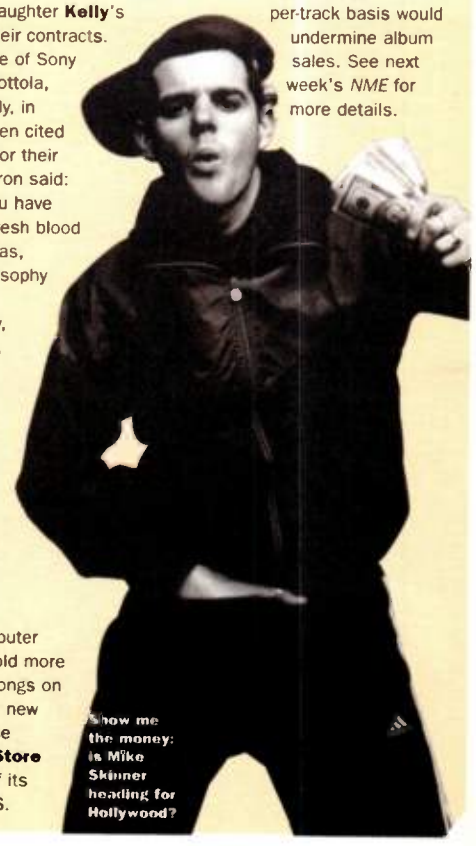
The departure of Sony boss Tommy Mottola, who signed Kelly, in January has been cited as the reason for their departure. Sharon said: "Sometimes you have to search out fresh blood to get fresh ideas, which is a philosophy that every record company, especially Sony, understands."

Kelly tours Europe with **Robbie Williams** this summer, in addition to playing her own headline shows in June.

The **Apple** computer company has sold more than a million songs on its revolutionary new download service **iTunes Music Store** within a week of its launch in the US.

Apple executives expected to sell a million downloads from the 200,000 tracks available within a month, and the surge of interest has propelled them to the status of largest online music company in the world.

More than half the songs downloaded were purchased as complete albums, allaying fears that selling downloads on a per-track basis would undermine album sales. See next week's *NME* for more details.



Show me the money: is Mike Skinner heading for Hollywood?

PHOTOGRAPHY: COLIN LANE/KEVIN WESTENBERG/RETNA

SCUZZ

MUSIC TV FOR TIME WASTERS

SKY DIGITAL 471

Is Graham back in Blur?

BLUR FRONTMAN AND FORMER GUITARIST BURY THE HATCHET AT BASS-PLAYER'S WEDDING

Damon Albarn has revealed that he's buried the hatchet with recently-departed **Blur** guitarist **Graham Coxon**.

As the band began a five-night residency at the London Astoria last Thursday (May 8), their first official UK gig without Coxon, Albarn announced from the stage that Coxon had been invited to bassist **Alex James**' recent wedding, where everyone managed to put their past difficulties behind them.

In this week's *NME* cover feature Albarn elaborates on the meeting.

"God knows how nervous Alex must've been," Albarn said. "The idea of all of us filling five or six hours together in a confined space *and* getting married. But it was all good, we all got on alarmingly well. We had our photo taken, a mini photoshoot with all of us back together, which was funny. We still looked exactly like a band; it was like he'd never been away. Nice to see Graham; he was on good form.

"We had a few quiet words, so the future is certainly just as ambiguous as it's ever been. We've always said that it probably isn't permanent, and after the wedding I would say it's probably as impermanent as we suspected it was."

Albarn has also spoken out in defence of fellow anti-war protester **Robert '3-D' Del Naja** of **Massive Attack** who was recently arrested, and subsequently cleared of alleged internet porn offences.

"Everyone and everything is ultimately linked together," Albarn told *NME*. "You only have to make six phone calls and you can speak to George Bush. You only have to go through six websites, I'd imagine, and you're close to paedophilia. But I think there probably was some kind of tip-off."

Alex, new wife Claire and (inset) Graham: *OK!* magazine, these are yours for a tenner

"We had our photo taken. We still looked exactly like a band, it was like he'd never been away" Damon on Graham

For a review of the gig, turn to page 47 and for the full interview with Albarn see page 34.

WIN RADIOHEAD TICKETS!

THEY'RE LIKE FUCKING GOLD-DUST!

Radiohead's long-awaited club tour of the UK and Ireland starts this week and chances are you didn't get tickets 'cos they sold out in, like, millllseconds. Anyway, fear not, for we've got some and, instead of whacking them up on eBay and making millions, we're giving them away to you lot! For free!

Have we gone stark, staring, Nick Jago-like bonkers? Quite probably. But anyway, we've got 'em and you can have 'em.

The jamboree started last weekend when *NME.COM* held a competition to win tickets to the first night in Dublin, as well as the Belfast gig. Now, *NME* has four standing area, right-down-the-front tickets for Radiohead's show at London Shepherds Bush Empire on Saturday May 24 to give away... for nothing!

Entering couldn't be easier: just send details of your name, age and address and a contact phone number to the usual *NME* address. The closing date is Monday May 19, and the winners will be notified by the following morning. We ask just one thing – please don't call *NME* to find out if you've won, as we expect demand to be huge.

If you don't win, fret not, as *NME* will be at every show on the tour and will bring you all the news and gossip from next week's issue on. And if that's not enough, we can also reveal details of the band's November tour.

This time, Radiohead will play arena show at: Manchester Evening News Arena (November 22), Newcastle Telewest Arena (23), Cardiff International Arena (24), London Earls Court (26), Nottingham Arena (29), Glasgow SECC (30) and Aberdeen AECC (December 1).

Tickets, priced £28.50, go on sale on Saturday May 17. For details call the *NME* Ticketline on 0870 1 663 663.

Tatu producer takes on Belle & Sebastian

Belle & Sebastian frontman **Stuart Murdoch** has revealed that the band hooked up with **Frankie Goes To Hollywood** and **Tatu** producer **Trevor Horn** after his house cleaner put them in touch.

"It was weird, we were in Palm Springs, doing a gig last year and the woman who was cleaning our caravan said she knew Trevor because she was his housekeeper in LA, and that he was interested in working with us," Murdoch said.

"I actually doubted whether she knew him at all, to be honest, and we never heard anything else for six months. And then he got in touch."

He said that the band, who in the past have mainly worked with engineer Tony Doogan, are halfway through recording the new album. They spent a month with Horn in Oxfordshire and will resume recording in London after a one-off gig at Glasgow Royal Concert Hall for the *Sunday Herald*'s Africa appeal on Friday (May 17).

"It was clear we needed a producer because we were getting more ambitious. We've been taking longer and longer to record our records so we needed someone to help get things done. Trevor's the gaffer."

Stuart Murdoch: and you thought Tatu's videos were controversial...

PHOTOGRAPHY: EXPRESS SYNDICATION/ELLIS PARRINDER

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of Madame Helga from last summers festivals. **7"** Madame Helga, High As The Ceiling

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Stereophonics

Like, we love him!

AS HE KICKS OFF HIS UK TOUR, JUSTIN TIMBERLAKE FINDS HIMSELF LOVED BY INDIE BANDS, R&B PRODUCERS AND POP FANS ALIKE

Justin Timberlake chose the UK to perform his first solo live show anywhere in the world last week, crowning an amazing six months that's seen him rise from being 'Britney's boyfriend' to the crossover superstar of 2003.

While Timberlake's mammoth Justified And Stripped tour with **Christina Aguilera** will keep him busy in the US until the autumn, last Wednesday (May 7) saw Sheffield Arena stage his debut gig. This week, as he tours the rest of the UK, his star is at its brightest; he's attained the Holy Grail of solo boyband stars – massive success, both commercial and critical.

With a stage dressed like an industrial bachelor pad, the Justified tour contains less set-pieces than is traditional on arena pop tours like his former band **'NSync**'s massive 'events'. Instead the show concentrates on Timberlake's immaculate singing and dancing, with some segments seeing him take the stage alone.

His solo album is still beating off all comers at the top of the chart six months after its release, and since *that* **Kylie** bottom-touching incident at the Brits, hardly a day's gone by without the tabloids clamouring for a story. Yet, thanks to his immaculate, **Neptunes**-produced singles, Timberlake has also gained the respect of musicians like **The Flaming Lips**' **Wayne Coyne**, **Patrick Matthews** of **The Vines** and **James Murphy** from **LCD Soundsystem**. Meanwhile, his first solo single, 'Like I Love You', remains a dancefloor staple in clubs ranging from R&B hangouts to indie discos – even **Jack White** was seen dancing to it on his trip to the UK last month. It's this that's coaxed hundreds of intrigued *NME* readers out to see him, along with the inevitable teenyboppers and their mums.

He's influencing fashion, too. Justin Timber-like boys are emerging across the country, with the most popular accessories being the sweatband and the fedora – all white, of course.

Speaking to the 20,000-strong crowd in Sheffield, Timberlake said: "England is the first country that I've had a Number One album, so this is officially my home away from home!"

Timberlake is scheduled to return to the studio later this year to work on a new 'NSync album. With critical respect and fan adoration for his solo career running so high, it will be interesting to see whether he'll bother.

'Like I Love You' remains a dancefloor staple – Jack White was seen dancing to it on his last trip to the UK

Justified and not at all ancient: Timbo can show Robert Harvey a baggy trousered move or two

Justin live: the highs and lows

LOW POINTS

The breathtaking version of 'Cry Me A River'

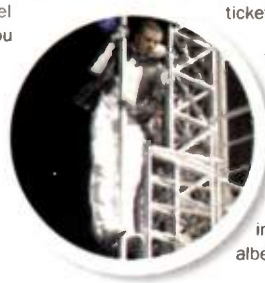
Fireworks! In perfect sync with the drum outro to 'Like I Love You'

The 'Senorita' routine appearing to be based on Michael Jackson's 'The Way You Make Me Feel'

Justin being lifted over the audience on a gigantic crane for an awesome beatboxing segment while a DJ smashed B-boy anthems back on the stage

The fastest costume changes of any pop show in the history of the world

The fact that Justin sang the 'ladies'' part in the call-and-response outro to 'Senorita' himself – despite the fact that there were six women onstage



The slap-bass heavy instrumental mood music during the intermissions

At little over an hour and a quarter, the show could have been fleshed out a bit considering the hefty ticket price (up to £25)

To the disappointment of many, he didn't get 'nekkid' at the end of any of the songs

Justin playing the guitar on 'Never Again', impeding his dancing, albeit for only one song

Introducing the band is always tedious and extending an already-weak song like 'Last Night' into a ten-minute funk jam while doing it was never going to help

That white puffa jacket: no good in the 'Rock Your Body' video, no good here

HIGHLIGHTS

JUSTIN-FRIED

Fans can't get enough of the white-suited one

Lucy Harker, 21, Karen Hadfield, 21, both from Sheffield

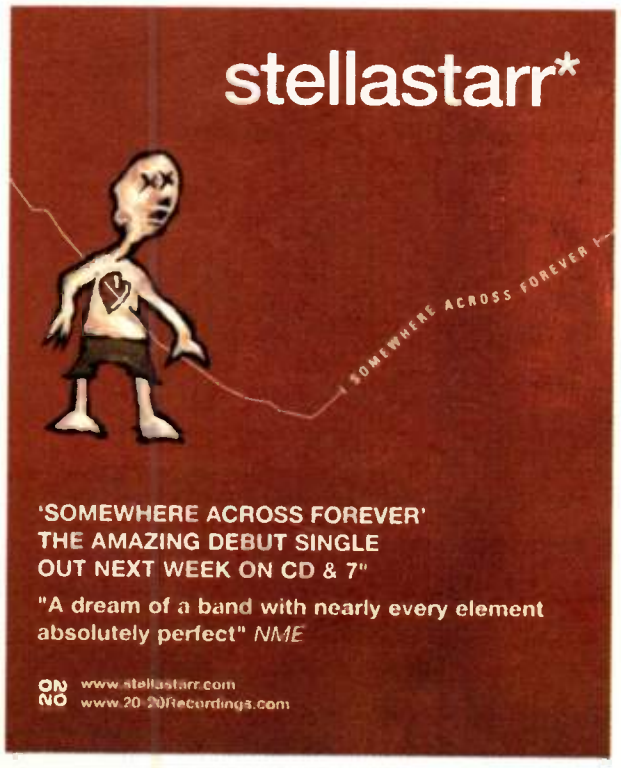
How was the show?
Lucy: "Fantastic, best show I've seen in ages. We liked him in 'NSync as well, so we were waiting for him to go solo."
What has he got?
Karen: "To the girls, obviously he's absolutely gorgeous, and some of the boys as well – it's just he's a real talent. He can sing, he writes the songs and he's a great dancer. I wouldn't class him as pop, I don't know what you'd class him as."
What other music are you into?
Lucy: "The last thing I saw was Destiny's Child, so we like R&B, pop, stuff like that."
Karen: "The last thing I saw was Craig David."

Shaun Leroux, 16, Pontefract Mark Shepherd, 16, Bautry, Laura Robinson, 16, Sam Stokes, 14, both from Nottingham

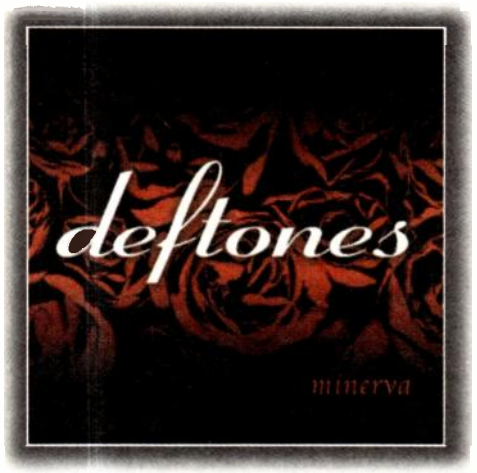
What is it about Justin that people love so much?
Shaun: "I think he's sexy me! He's a good-looking lad."
Sam: "He's a good dancer too."
Mark: "It's just girls, that's why. They all fancy him."
Sam: "And you're a girl?"
What about his clothes?
Shaun: "Yeah I liked his dress, I like the leather jackets he wears. Can you organise me one?"
Laura: "What about the hats though?"
Mark: "I want that red hat."
What's the next show you're going to see?
Shaun: "Nelly."
Laura: "And Kelly."
Sam: "And Blue and Westlife."

Vinnie Smith, 26, Chris Cotton, 23, both from Sheffield

There's a lot of different styles, yes?
Chris: "It's brilliant. He appeals to everybody doesn't he? Even Michael Jackson wouldn't have got this many women here."
Do you model yourself on Justin?
Chris: "I'm into the whole Justin jeans and belt thing."



new singles



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Out Now

Deftones - Minerva

Minerva is the first single to be taken from the Deftones' new self titled album. Available for one week only prior to deletion, this stunning track is released on CD and 7" both featuring the bonus non-album track Sinatra with Sleep Walk also included on the CD.

CD Only £1.99 7" 99p

Out Now

Less Than Jake - She's Gonna Break Soon

US pop/punks release the single She's Gonna Break Soon, taken from the new album, Anthem. Available on CD and 7", both formats include the exclusive bonus track The Brightest Bulb Has Burnt Out (featuring Billy Bragg). The single is available for one week only prior to deletion.

2xCD £2.99 Each 7" £1.99

Out Now

The Wildhearts - So Into You

The indestructible rock outfit The Wildhearts release their highly anticipated single So Into You. Available on 2xCD and a limited edition 7" coloured vinyl, featuring a selection of bonus tracks including Danny's Dancing and Return To Zero.

CD & 7" £1.99 Each

Out Now

Turbonegro - Fk The World (F.T.W.)**

The Norwegian rockers are back with the first single to be taken from their forthcoming album aptly named Scandinavian Leather. F**K The World (F.T.W.) is available on CD and limited edition 7" featuring a previously unreleased live recording of Are Your Ready For Some Darkness.

buy now: www.hmv.co.uk

Titles and prices are subject to availability while stocks last at participating stores/on-line.

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The £41million summer of rock

BIGGEST-EVER SUMMER FESTIVAL SEASON SHIFTS TICKETS AT RECORD SPEED

Nearly half a million music fans will spend at least one weekend in a field with **The White Stripes**, **Radiohead** or **Blur** this summer, as the UK festival season revs up for its hottest year yet.

With Glastonbury sold out in less than a day, Reading selling out in record time and T In The Park shifting tickets three times faster than last year, the nation has gone into a festival frenzy.

More than £41million will be spent on tickets, millions of gallons of lager will be consumed, and hundreds of bands will play over the longest summer festival season ever.

But why? An *NME* investigation reveals that the key reason is the flood of fantastic live acts on the festival circuit this summer, with a combination of outstanding headline bands – Radiohead at Glastonbury, **Metallica** at Reading – and the opportunity to catch loads of brand new artists in one go.

Another factor is value for money. Shelling out £100 for a weekend ticket is no longer considered expensive when the average gig costs £15. In the post-Napster age, fans are keen to hear new music without wanting to spend too much cash. Festivals are the best way to check out bands without risking wasting money.

"If I can go to a festival and see 50 bands, I'll probably find ten new ones that I haven't heard before. I used to use file-sharing applications like Napster to do that, but now that's not around, I go to festivals," one fan told *NME*.

Glastonbury organisers, who have secured Radiohead, **REM** and **Moby**, were blown away when all 112,000 tickets sold out in 23 hours. Emily Eavis believes that uncertainty over the festival's future, with this year's licence only being granted after appeal, caused the stampede.

"People were unsure about its future; they thought that maybe this would be the last year," she said. "And with this question over its longevity, people thought it might be their last chance to go."

Eavis added that the weather – which was hot and sunny on the weekend they went on sale – may also have put people in the mood. A nation desperate to find something to cheer itself up during the Iraqi war could also have added to the fervour.

"Music has got more exciting again. live music is regenerating, it's going through a rebirth" Emily Eavis

"Music has got more exciting again, live music is regenerating, it's going through a rebirth," she added.

Reading and Leeds festival booker Neil Pengelly told *NME* that the strength of this year's line-ups has been the key to the record sell-out. Their two-site festival boasts appearances from Metallica, The White Stripes, Blur and **Linkin Park**.

"There are a lot of big headliners doing exclusive shows this year. You can always see the difference in the rate of sales depending how good the bill is, so we're making an effort to get acts as exclusively as possible. It's not cheap but it is one of the main things you consider when booking your headline acts, whether they've been on the treadmill a little bit," he told *NME*.

With individual gig tickets rising in price, fans are aware that they get better value for money at festivals.

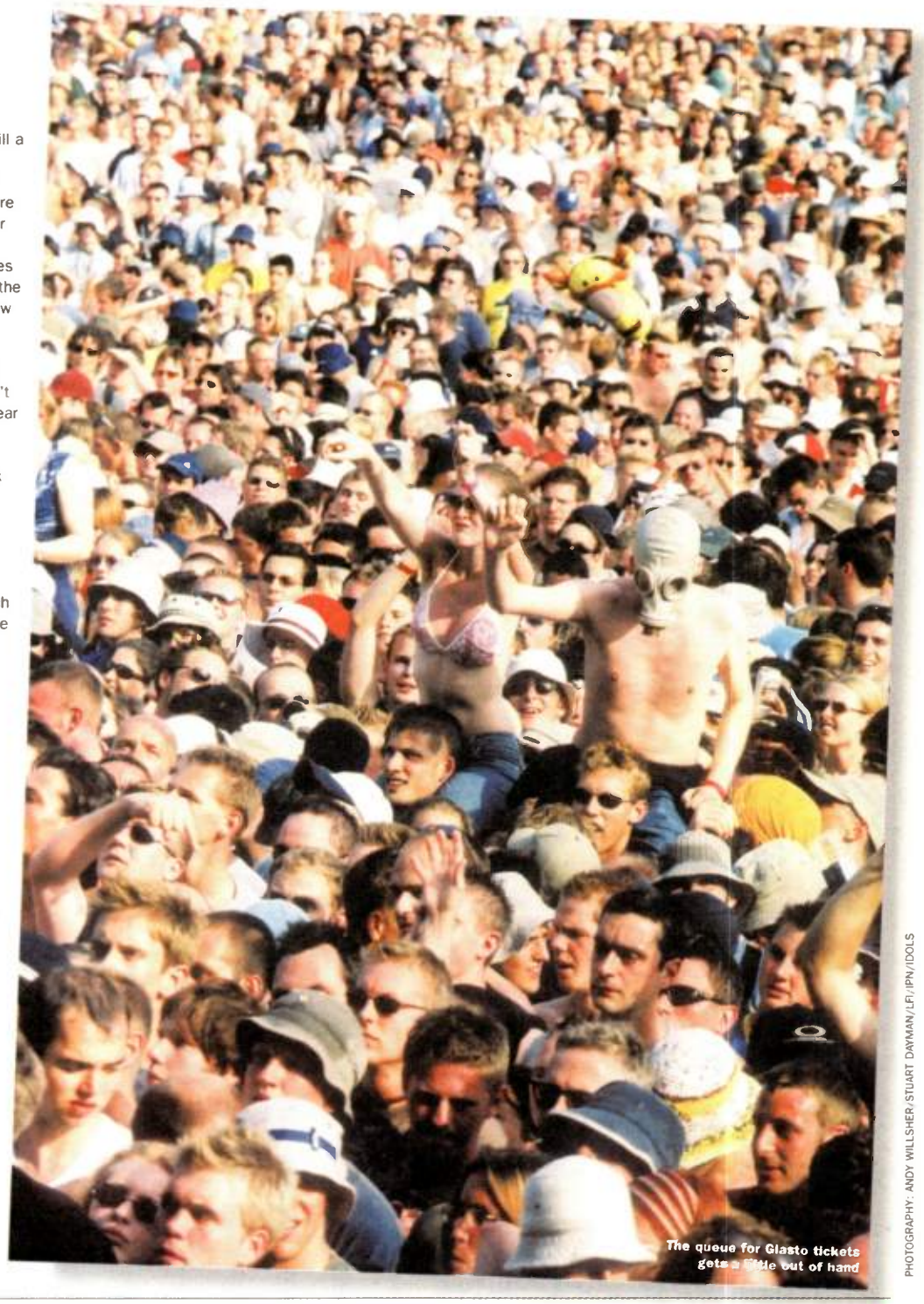
"It's strange that gig prices have gone up quite a lot in the last two or three years. A few years ago you could see a band for £5 or £6, now it's between £10 and £15. But with festival prices, you can't put them up by anywhere near the same percentage," Pengelly added.

In Scotland, T In The Park has increased its capacity, with over 55,000 punters expected at its Perthshire site each day. Tickets are shifting three times faster than in previous years, which organisers put down to it the festival's tenth birthday publicity and a line-up featuring **Coldplay** and returning heroes **Idlewild**.

With all weekend tickets for both Chelmsford and Staffordshire snapped up, and only a handful of day tickets remaining, this year's V Festival is also expected to sell out completely in the next couple of weeks. **Red Hot Chili Peppers**, **Queens Of The Stone Age** and **PJ Harvey** have contributed to its success.

Promoter Bob Angus said that this year's event is the fastest-selling in V's eight-year history, and suggested that heightened security at Glastonbury, which will keep the fence-jumpers out, could well have benefited the other festivals.

"The changes at Glastonbury have probably had quite a large effect on things," he said.



The queue for Glasto tickets gets a little out of hand

PHOTOGRAPHY: ANDY WILLSHER/STUART DAYMAN/LFI/IPN/IDOLS

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Fans shell out over £40million

...AND THAT'S NOT INCLUDING THE BOOKING FEES

The biggest festivals – Glastonbury, Reading and Leeds, V, T In The Park and Witnness – have been selling faster, and earlier, than ever before. By the time all 437,000 tickets for these fixtures have been sold, punters will have paid more than £41million – not including booking fees.

This isn't accounting for the more specialist festivals, such as Donington's two-day Download metalfest with **Iron Maiden** and **Limp Bizkit**, or the Isle Of Wight dadrock weekender with **Paul Weller** and **Bryan Adams**. There are also two days of shows on Glasgow Green in August, with Red Hot Chili Peppers, **Foo Fighters** and PJ Harvey.

WHAT ELSE YOU COULD BUY WITH £41MILLION

- Two trips on a space shuttle ($20million each)
- Three million copies of Radiohead's 'Hail To The Thief' (£13 each)
- 1,367,122 pairs of Converse All-Stars (£29.99 each)
- Three and a bit Russian Mig fighters (£12million each)
- David Beckham for a couple of seasons (wages not included)

"It's the good vibes... everybody's up for it"

T fan Colin Kendall: "I go every year!"

Colin Kendall, from Dundee, has been to every single T In The Park since the festival launched ten years ago. He was 22 when he went to the first, held in Hamilton near Glasgow, and got hooked.

"It was the good vibes, everybody's just up for it. There was never any hassle, everybody's just out for a good time and to see loads of good bands.

"I go with my brother every year, and this year he's taking his six-year-old daughter for the first time. We always meet up with friends, and we keep in touch all year round now through the messageboards, so everyone's talking about what bands to go and see.

"The weather makes a big difference, but you just make the most of it if it rains – get your big black bag on, big wellies, get as much drink down you as you can to keep warm!

"I bought my ticket for this year's festival as soon as they went on sale – it's going to sell out quick because it's the tenth year, everyone knows it's going to be special."

YOUR CUT OUT AND KEEP FESTIVAL SHOPPING LIST

So what kind of damage is that weekend of alfresco sex, warm lager and rock'n'roll going to do to your pocket? We've drawn up an average shopping list for your convenience...

TICKET £95
NME £1.60 (with free Pre-Festival Guide, June 28 issue)
ON-SITE BEER £63
(£3 a pint @ 7 a day x 3 days)
CARRY-OUT BOOZE £15
(bottle of vodka + mixer)
DRUGS £30 (at least... not that you're allowed any onsite, of course)
BAND T-SHIRT £15
STUPID FESTIVAL HAT £12
TRAVEL £50
TENT £50
GREASY DEATHBURGERS/ KAMIKAZE NOODLES £18
(2 x 3 days)
***NME* THE WEEK AFTER FOR A FULL REVIEW** £1.60
GRAND TOTAL £351.20

...and it's not only festivals which are selling out fast

No surprises as Radiohead tour sells out

Tickets for **Radiohead**'s tour, which were strictly controlled by the band's website, also sold out within hours of going on sale.

Each show went on sale individually at an unspecified time, with subscribers receiving email notification when they were available.

There was a much-publicised clampdown on touts who attempted to sell them before they had even been issued – with anyone found advertising on eBay having their ticket orders revoked.

However, now that the tickets have been shipped out to fans, they are changing hands at up to £320 a pair for the band's London Shepherds Bush Empire show.

FINAL BID FOR LEEDS FESTIVAL LICENCE

NEW SAFETY MEASURES INTRODUCED TO SECURE GO-AHEAD FOR NORTHERN LEG OF FESTIVAL

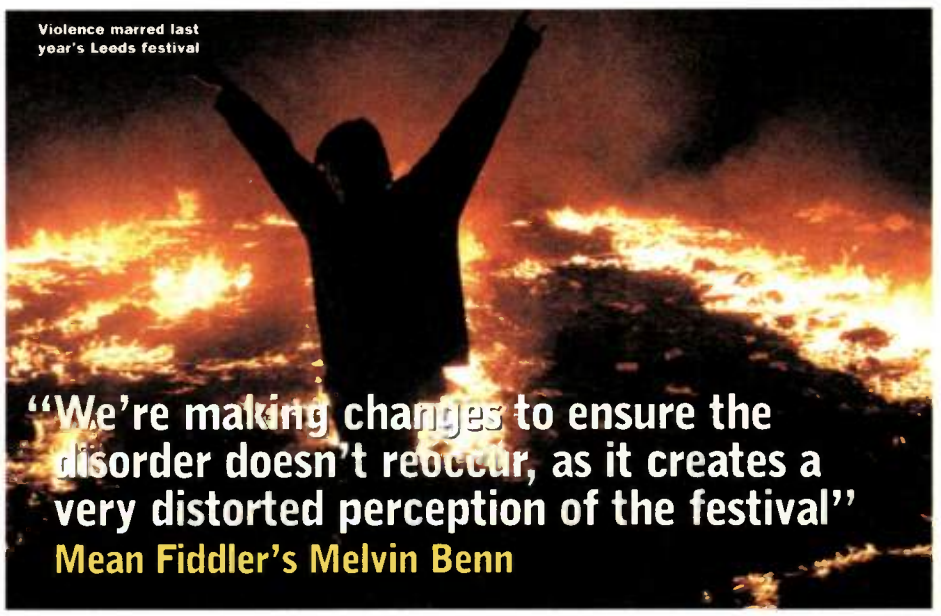
The future of the **Carling Weekend Leeds Festival** was hanging in the balance as *NME* went to press – with organisers promising new safety measures in a final attempt to secure their licence.

Last year's violent end to the festival in Leeds resulted in eight teenagers being given community service for their part in the closing night's events. Toilets were set on fire, barriers destroyed and police were attacked during a night of sporadic battles.

If and when Leeds 2003 gets the green light, organisers will bring in a variety of key measures they think will help reduce the possibility of such disturbances happening again.

Glass bottles will be banned in all campsites, although cans are still allowed. This year will also see the introduction of Campsite Assistance Teams (CATS).

A spokesperson for the festival revealed: "The CATS members will be on hand in all campsites to give you all the information and help you need, including putting up your tent if you are struggling. We are happy to allow small fires by your tent *(but)* the CATS teams will help you scale down your fire if it gets too big."


Violence marred last year's Leeds festival
"We're making changes to ensure the disorder doesn't reoccur, as it creates a very distorted perception of the festival"
Mean Fiddler's Melvin Benn

Festival organiser Melvin Benn added: "We're making changes in a general effort to ensure that the disorder doesn't reoccur as it creates a distorted perception of what the festival is."

For the latest on the line-up see *Festival Update*. For updates on the licence bid, visit *NME.COM* and see next week's issue.

PHOTOGRAPHY: MIKE ECCLESHAW/VIRTUAL FESTIVALS.COM

FESTIVAL UPDATE

GLASTONBURY FESTIVAL
(June 27-29)
Ozomatli, **Supergrass**, **The Bandits**, **The Delgados**, **Lemon Jelly**, **Junior Senior**, **Love** with **Arthur Lee**, **The 'Burn** and **The Warlocks** are the latest names touted for a trip down to Worthy Farm in June.

T IN THE PARK
(July 12-13)
Turbonegro, **The Mars Volta**, **The Stands**, **Ashley Hamilton**, **Mint Royale**, **The Saw Doctors** and **Danko Jones** will join headliners **REM** and **Coldplay** at the Scottish festival near Balado in Kinross.

WITNNESS FESTIVAL
(July 12-13)
The Frames, **Gemma Hayes**, **Dave Couse**, **Jerry Fish & Mudbug**, **Cane 141** and **Berkeley** join Coldplay, **The White Stripes**, **David Gray**, **Super Furry Animals**, **The Streets** and **Manic Street Preachers** at the Irish festival, which is held at Punchestown Racecourse, County Kildare.

V FESTIVAL
(August 16-17)
Skin, **Reel Big Fish**, **The Distillers** and **The Basement** have been added to the line-up, which includes Coldplay, **Red Hot Chili Peppers** and **Foo Fighters**. This year's festival, as ever, takes place at Hylands Park, Chelmsford and Weston Park, Stafford.

CARLING WEEKEND READING/LEEDS FESTIVALS
(August 22-24)
The Darkness and **Cave In** have been added to the Main Stage bill – which is headlined by **Blur** at Reading on the Saturday, and Leeds on the Sunday – while **Hell Is For Heroes** will play the Radio 1 Stage on Sunday in Reading and Friday in Leeds. *NME* can also announce the first details of the Concrete Jungle Stage, with **Pennywise**, **Lagwagon**, **The Ataris**, **Alkaline Trio**, **Mad Caddies**, **Turbonegro**, **Thrice**, **King Prawn** and **Funeral For A Friend** all now confirmed to play.

SCANDINAVIAN LEATHER
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NME
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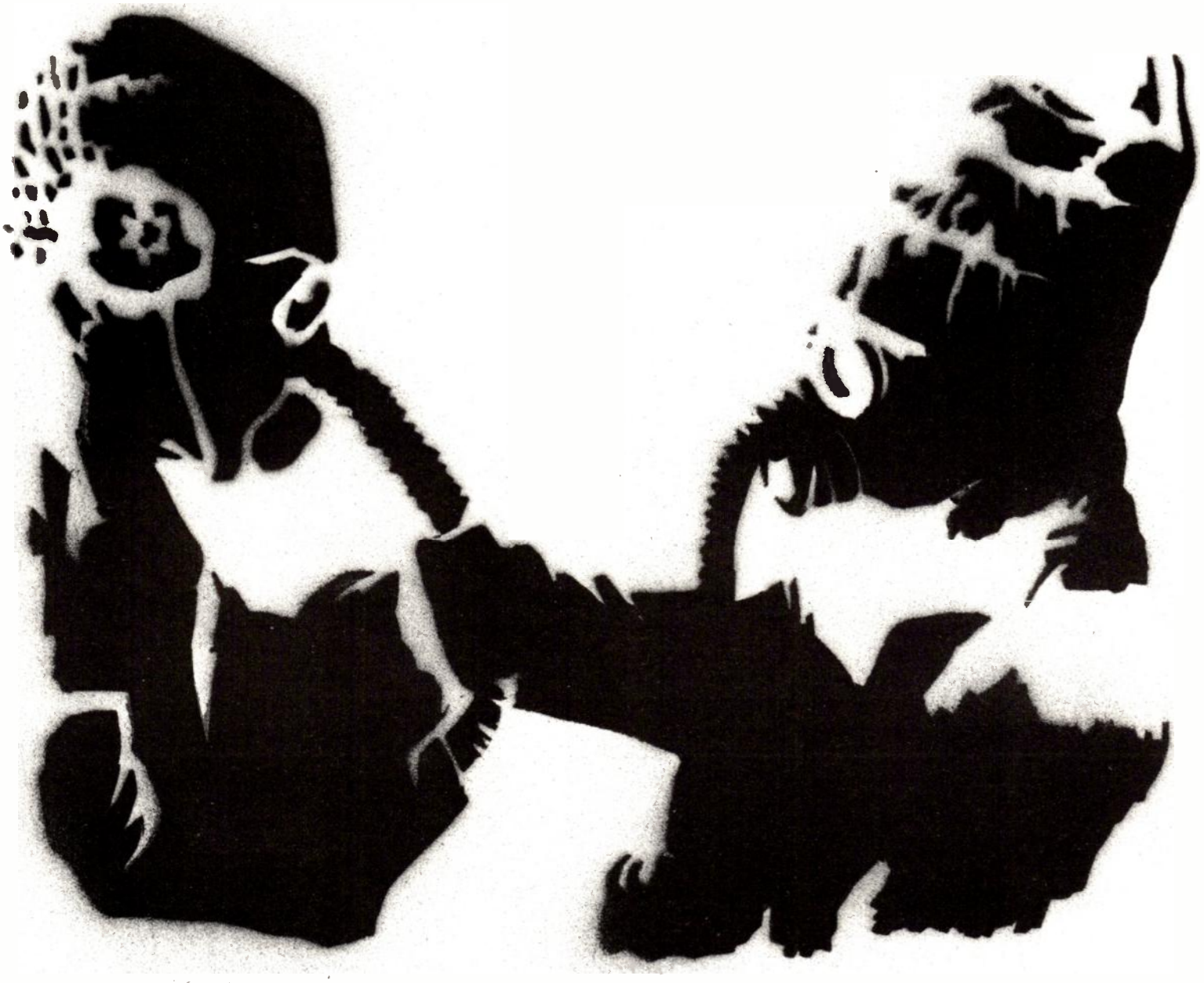

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"...SOUNDS LIKE A MIDWESTERN ANSWER TO SIGUR ROS" 8/10 ROCK SOUND

"CANYON BELIEVE PASSIONATELY IN CHIMING GUITARS, PEALING HARMONIES AND A LYRICAL MYTHOLOGISING OF AMERICA'S OPEN SPACES." BANG

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Tight security for Metallica playback

NEW ALBUM UNVEILED, BUT FILE-SHARING FANS STILL ANNOYED OVER COPYRIGHT CLAMPDOWN

Lars: "Dude, is that a microphone?" James: "It's my own, paranoid!"

"But what about my packed lunch?": Metallifan Dominic is forced to hand in his bag

Metallica's new album, 'St Anger', was unveiled at an invite-only playback in London last week amid stringent security. Fear of bootlegging meant people were frisked for recording devices, had to leave their bags at the door and had their mobile phones confiscated on the way in.

The 11-track record, their first for six years, was played just once to around 100 people in Soho bar Opium, at two separate sittings.

Metallica are famous for their approach to file sharing on the internet. In 2000, 317,000 Napster users alleged to be using the site to infringe the band's copyright had their accounts frozen.

NME spoke to former fan Dominic Tunon, 27, one of those who had his Napster account frozen. He said he was bitterly disappointed with the drum-heavy direction of 'St Anger', which clocks in at 75 minutes.

"I think Metallica should be banned from releasing any more records" Former fan Dominic Tunon

"I was a massive fan, I'd been into them for years and was in a band as a teenager because of them," he told *NME* after the playback. "I'd been using Napster for about six months when my account was shut down because of Lars *(Ulrich, Metallica drummer)*. I think he's an asshole now.

"As a Metallica fan who was banned from using Napster, I think Metallica should be banned from releasing any more records after hearing this."

But others said the record has instant hit written all over it. Ed Leighton, metal buyer for the MVC record chain, said: "It will appeal to a whole younger audience. I expected them to release something that would just appease the old fans, after a six-year gap, but they've moved on. They may lose some of the old hardcore fans, but the amount they will lose will be tiny compared with the amount of new fans they will gain."

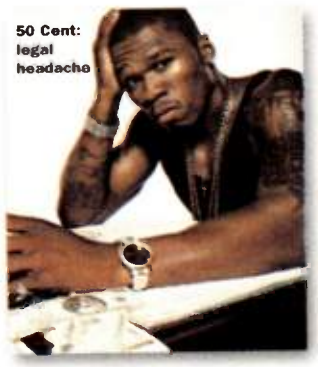
'St Anger' is released on June 9, and the title track will be released as the first single at a later date. The video for the single is a performance filmed at San Quentin prison in California.

The band will come to the UK at the end of the month for TV and, potentially, a secret gig.

NY surgeon sues for his 50 cents (and $32,000)

A surgeon in New York who treated **50 Cent** after he was almost killed in New York three years ago is suing the rapper for $32,000 in fees he claims were never paid.

The superstar rapper was shot nine times in May 2000. Last week, a civil complaint was filed in Manhattan Supreme Court, alleging that 50, real name **Curtis Jackson**, was treated at Jamaica Hospital Medical Center following the incident. It's claimed surgeon Nader Paksima treated the rapper for "multiple gunshot wounds", as well as giving X-rays and post-surgical treatment.



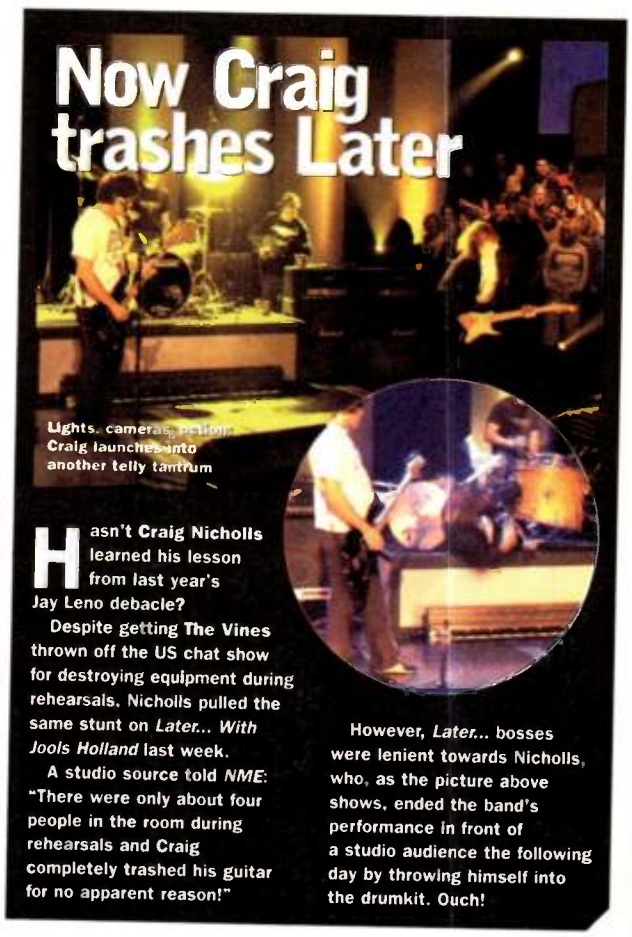
50 Cent: legal headache

The surgeon's lawyer told Reuters: "Despite repeated requests for payment to date, the sum of $32,511.87 remains due and owing. My client feels that 50 Cent has prospered and moved on with his career since the shooting. Dr Paksima found 50 Cent to be a nice, charismatic man and we are hopeful he will settle this before going to trial."

In a week of lawsuits for 50 Cent, a promoter has filed a $5million claim because the rapper was unable to play a show in Boise, Idaho. The promoter is alleging his reputation has been irreparably harmed.

50 Cent comes to the UK next month as part of **Eminem**'s Anger Management tour.

Now Craig trashes Later



Lights, cameras, petulance: Craig launches into another telly tantrum

Hasn't Craig Nicholls learned his lesson from last year's Jay Leno debacle?

Despite getting The Vines thrown off the US chat show for destroying equipment during rehearsals, Nicholls pulled the same stunt on *Later... With Jools Holland* last week.

A studio source told *NME*: "There were only about four people in the room during rehearsals and Craig completely trashed his guitar for no apparent reason!"

However, *Later...* bosses were lenient towards Nicholls, who, as the picture above shows, ended the band's performance in front of a studio audience the following day by throwing himself into the drumkit. Ouch!

PHOTOGRAPHY: JAMIE JAMES/ANDRE CSILLAG/RELAY PHOTOS

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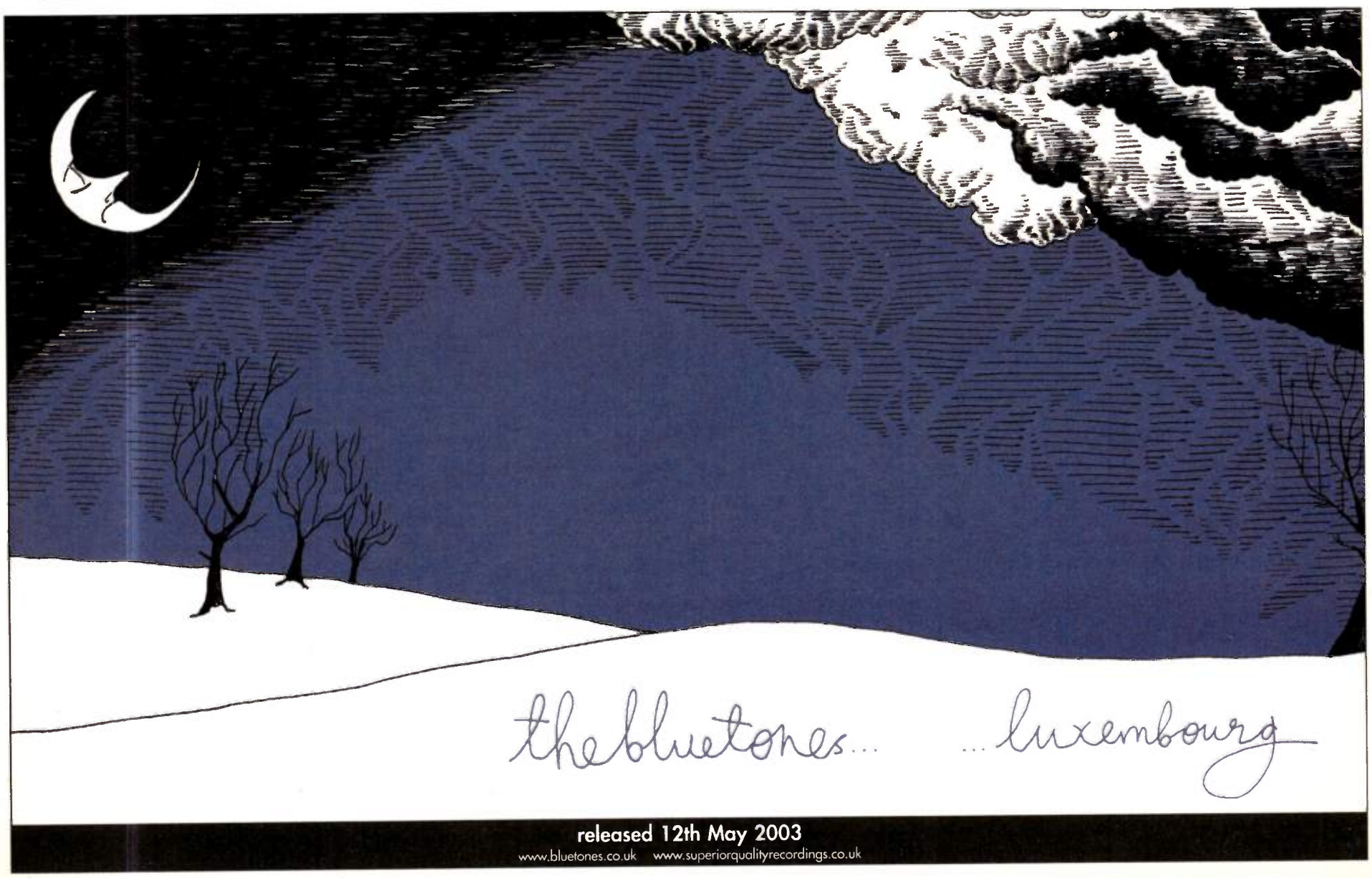

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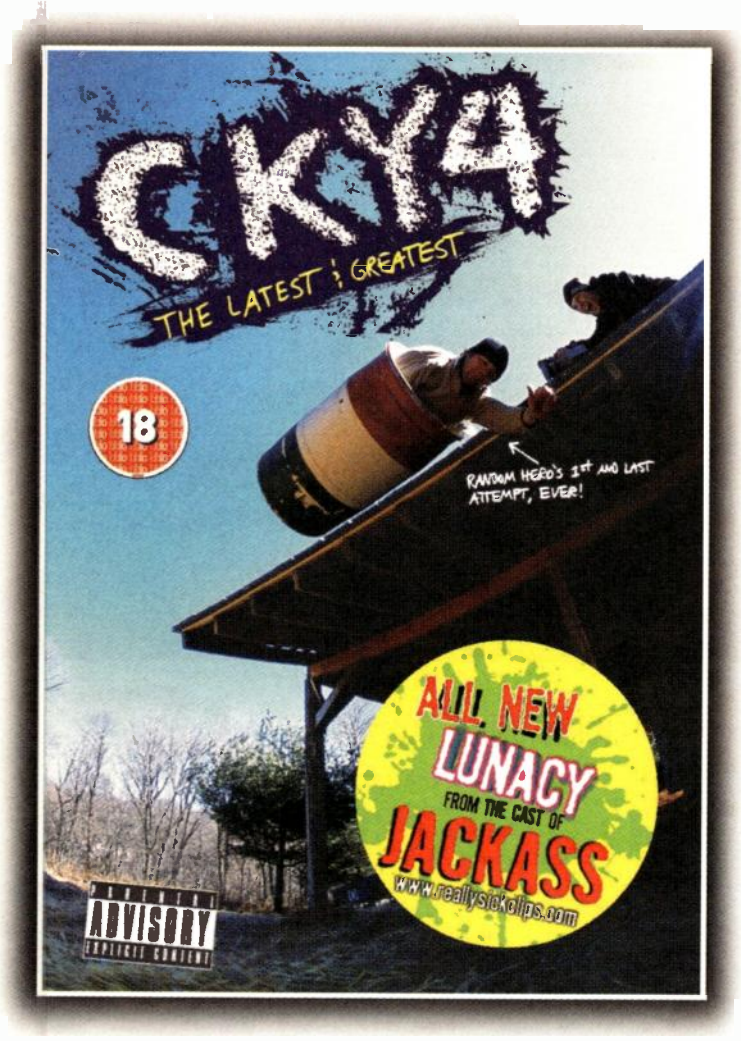

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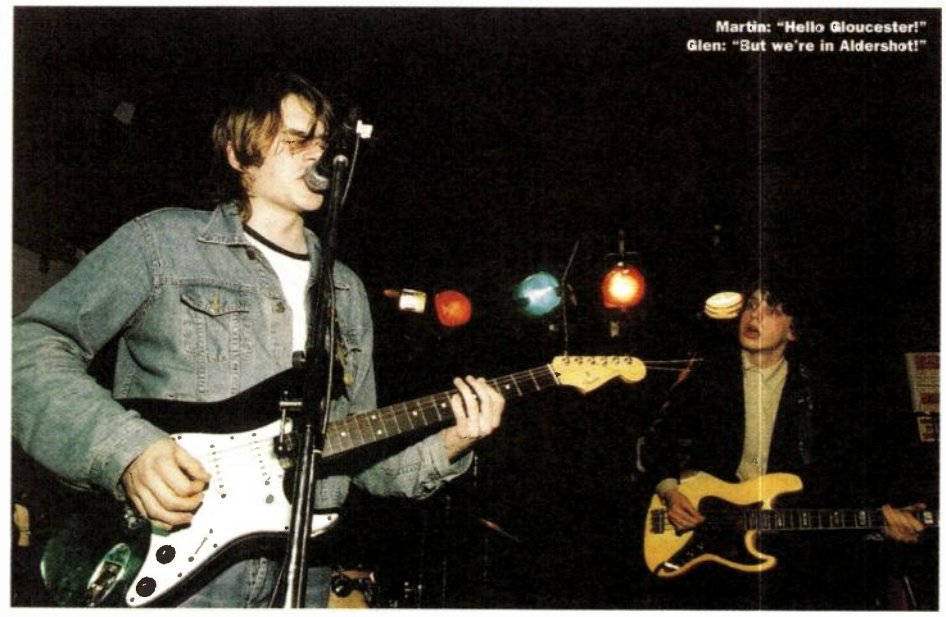


Martin: "Hello Gloucester!"
Glen: "But we're in Aldershot!"

Around the UK in 22-20 days

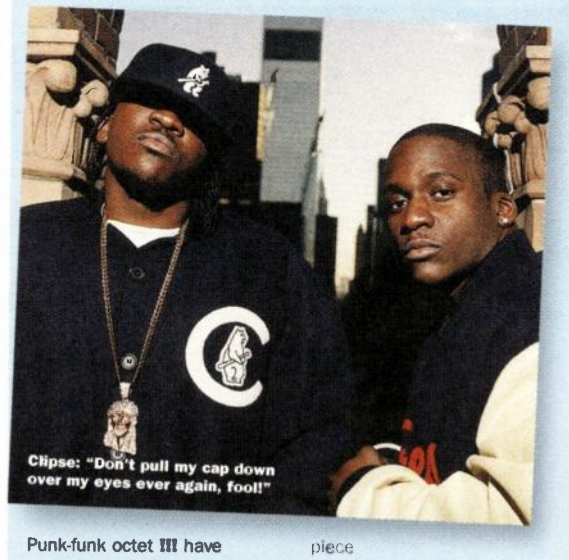
The **22-20s** kicked off a mammoth UK tour over the weekend – and *NME* has joined forces with the nu-blues trio to sponsor the jaunt.

The tour got off to a raucous start in Exeter last Saturday (May 10), and is scheduled to run throughout May, including a gig at London's historic 100 Club, scene of legendary gigs by the Sex Pistols, Oasis and The White Stripes.

The tour continues this Thursday (May 15) at Gloucester Guildhall before taking in Aldershot West End Theatre (16), Colchester Soundhouse (18), Peterborough Met Lounge (19), Southend Chinnerys (21), London 100 Club (22), Bedford Esquires (23), Stockton Theatre (25), York Fibbers (26), Leeds Rocket (27) and Oxford Zodiac (28).

For availability call the *NME* Ticketline on 0870 1 663 663.

NEW BANDS IN BRIEF



Clipse: "Don't pull my cap down over my eyes ever again, fool!"

Punk-funk octet **Ill** have announced details of two dates to support the release of 'Me And Giuliani Down By The School Yard (A True Story)' on June 2 (Warp). They play London's Camden Barfly (June 11) and Sonic Mook Experiment @ Egg (12)... ● **The** unsettli brilliant **Devendra Banhart** – who's been compared to everyone from '70s glam rocker Marc Bolan to Jeff Buckley – follows last year's essential 'Oh Me Oh My The Way The Day Goes By The Sun Is Setting Dogs Are Dreaming Lovesongs Of The Christmas Spirit' with a more sensibly titled eight-track mini-LP, 'The Black Babies' on June 9 (Young God Records)... ● Gonzo Welsh acousto-electronica three-piece **Mountaineers** are supporting **Goldfrapp** on her current UK tour. Expect an LP some time in the summer... ● **Kinesis** (*NME*, May 10) release their new single, 'Forever Reeling', on June 16 via Independiente. The band hit the road in early June... ● **Aidan Smith** aka "the new Badly Drawn Boy" releases 'At Home With Aidan Smith 2' on June 16 (Twisted Nerve)... ● 'Ma, I Don't Love Her', the excellent new single from hip-hop duo **Clipse** is out now... ● Rock'n'roll geeks **Capitol Years** release their UK debut the 'Jewelry Store' mini-LP on June 16 via Full Frame Records. They're currently on tour with **The Mooney Suzuki**. For full live listings see *Gig Guide*.

WHAT'S ON THE NME STEREO?

Common Featuring Mary J Blige
Come Close To Me (Island)
Dusty summer grooves from the seemingly invincible Neptunes.

The Thrills
So Much For The City LP (Virgin)
The Thrills take all the best bits of last week's 117 *NME* summer anthems and condense them into a mighty debut.

The Darkness
Growing On Me (Must Destroy)
Can we take back all the nasty things we've ever said about The Darkness? Probably not. But we can declare this single unarguably excellent.

The Seconds
Y (5RC)
Post-punk side project of Brian Chase – aka the square-looking one out the Yeah Yeah Yeahs.

The Coral
Bill McCai (Live bootleg)
First Simon Diamond, now Bill McCai. Room for any more bizarre characters in James Skelly's head? Let's hope so.

Patrick Wolf
Lycanthropy LP (Faith And Industry)
Ambitious debut from 21st century folktronica dandy.

You're Hisstory: bassist splits The Hiss

...BUT THEY'VE ALREADY FOUND A MODEL CANDIDATE FOR THE JOB

The Hiss with new, simply-monikered bassist Johnny Kral (right). Sub-editors around the world rejoice

The Hiss have lost their bassist during "fraught" debut album sessions with former Oasis and Verve producer Owen Morris.

The band have been holed up in a Milton Keynes studio, recording with Morris – who's also worked with the likes of Ash and New Order.

Insiders told *NME* that the sessions had been at times "fraught and emotional", leading to the departure of bassist **Mahjula Bah-Kamara**. She's now been replaced by ex-model and friend of the band, **Johnny Kral**.

"There's been a few changes here and there," singer **Adrian Barrera** told *NME*. "We have a new bassist and he's awesome. We've known him for years. He's an old comrade of ours and he was around at the right time. It couldn't have worked out any better!"

Barrera told *NME* that the group used "chaos theory" when recording with Morris, with staggering results.

"We had real freedom," he enthused. "I had a picture in my head about how I wanted the album to be built up, and I surprised myself."

On working with Morris, he added: "He was the perfect man for the job. Working with him gave us tons of confidence. He was up for whatever."

The as-yet-untitled album is due later in the year.

"There's been a few changes... We have a new bassist and he's awesome" Adrian Barrera

Janet Jackson goes punk-funk!

LCD Soundsystem mainman James Murphy has been in discussions with Janet Jackson about a possible collaboration.

Co-founder of New York's hip DFA label and production team, Murphy received a "really sweet" phone call from Jackson, during which she declared herself a huge fan of his track 'Losing My Edge'.

Firm details about what the pair could produce remain sketchy, but they are understood to be at "a level of mutual appreciation" and a spokesperson confirmed that a collaboration has been mooted. A source close to Murphy added that DFA received a similar offer from Craig David, but "showed him the door".

DFA are currently in the studio on production duties with The Rapture, whose new album is expected in the autumn, and Juan Maclean, whose debut is also due this year. Maclean and The Rapture are among the artists lined up to appear on a forthcoming DFA compilation along with Black Dice.

Meanwhile, Murphy is planning to spend time this summer working on LCD Soundsystem's debut. LCD Soundsystem will appear at the Output party at Egg in Kings Cross, London on May 24, alongside Blackstrobe, Trevor Jackson, 7-Hurtz, Tall Blonde, Manhead and DK7.

PHOTOGRAPHY: ANDY WILLSHER/JO MCCAUGHEY/SANNA CHARLES/SAM JONES/HAMISH BROWN

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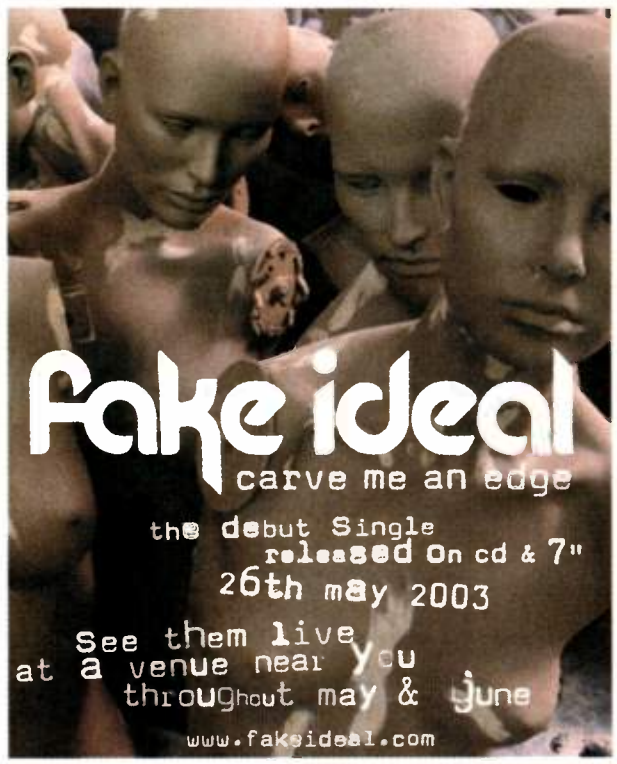

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The Libertines' Pete Doherty: backstage at Coachella, rocking his brave 'poetic Wurzel' look

Libertines show NME their dark side

EXCLUSIVE: BACKSTAGE ACOUSTIC PREVIEW OF NEXT LP REVEALS SONGS ABOUT IRAQ AND CONCENTRATION CAMPS

The Libertines have given *NME* an exclusive preview of their new album which includes songs inspired by the war in Iraq and Nazi Germany.

Frontman **Pete Doherty** performed an acoustic set of new songs for *NME* backstage at the Coachella festival in California, which included the Gulf War II-inspired new song 'Babyshambles'.

"It's about everything," Doherty said before launching into the track. The lyrics include: *"The first news was there's Americans on the shore/Maybe, maybe, maybe, now we're all going to war/And maybe, maybe, maybe you'll be running for the door/Maybe, maybe, maybe you'll be screaming out for more... No-one wants to help but everybody knows/You don't need no-one"*.

Another tune tipped for the band's second album is 'The Ha Ha Wall', which the Libs have been playing live for a year. Doherty also previewed this track which has light, Jamaican flavoured vocals and Smiths-style guitars.

Others tipped for the release include 'Don't Look Back Into The Sun', 'At The Flophouse' and 'Arbeit Macht Frei' which Doherty said had a World War II, Nazi Germany theme.

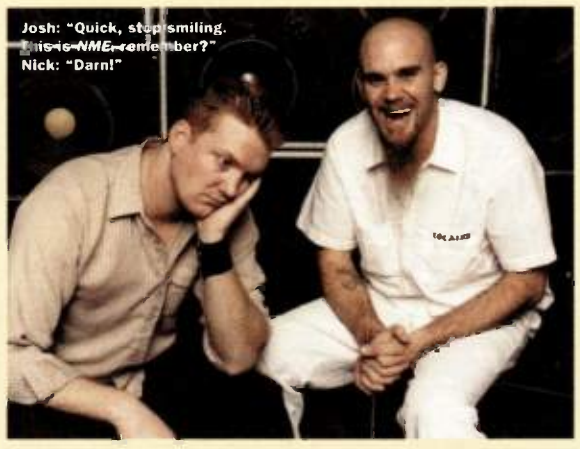
"*'Arbeit macht frei'* is what the Nazis used to have on the concentration camps. It's 'Work makes you free'. It's a song about the Jews... basically the Nazi guards never used to actually put the Jews in the gas chambers themselves. They used to employ Jewish people who were in prison as well to burn their own people, to basically shove them all in. But it's quite an upbeat, dirty song. It's quite an aggressive song."

"I think this is our purple period" Pete Doherty

Doherty said that the band have been able to amass so many new songs due to their fluid schedule.

"We only play for an hour at a time so the rest of the time we're like writing or eating crisps," he said. "I think this is the purple period."

The Libertines have been anxious to get into the studio, but will have to wait until September to record their second album, which is likely to be released early next year.


Josh: "Quick, stop smiling. This is NME, remember?"
Nick: "Darn!"

QOTSA head into the studio

Queens Of The Stone Age have 25 new songs ready for their new album and could be in the studio as early as October.

Singer **Josh Homme** said the new material "blows away" the songs from last year's 'Songs For The Deaf', and joked that the new tracks are "sweet enough for the chicks and heavy enough for the dudes".

However, if you're expecting to hear some of the new stuff on tour later this year, don't hold your breath – fear of bootlegging means that the songs will stay under wraps.

Homme explained: "We know the earliest we could record is October. We don't want *(you)* to know all these tunes right now because we want to keep it exciting. There's a pretty avid bunch of tapers. So, we usually shy away from playing new stuff until it's kind of close to being recorded."

Mini Cooper gig for lucky fans

The Cooper Temple Clause played a tiny secret gig in Manchester last week.

As our exclusive shots show, the band took time out from their UK tour to play a 150-capacity gig at the Blue Print Studios in Manchester (May 2).

After the set, guitarists **Dan Fisher** and **Tom Bellamy** and the rest of the band came out for few games of pool and table football with the lucky punters who'd blagged their way in.

The Coopers finish their tour in June, and plan to release a single in the summer. See page 32 for a Coopers tour feature.

Dan: "Can I borrow your eyebrow pencil to fill in my sideys?"

Tom: "Go on then, I'll sniff it if you d

Manchester united: that crack Cooper Temple Clause table football team in full

PHOTOGRAPHY: JIMMY YOUNG

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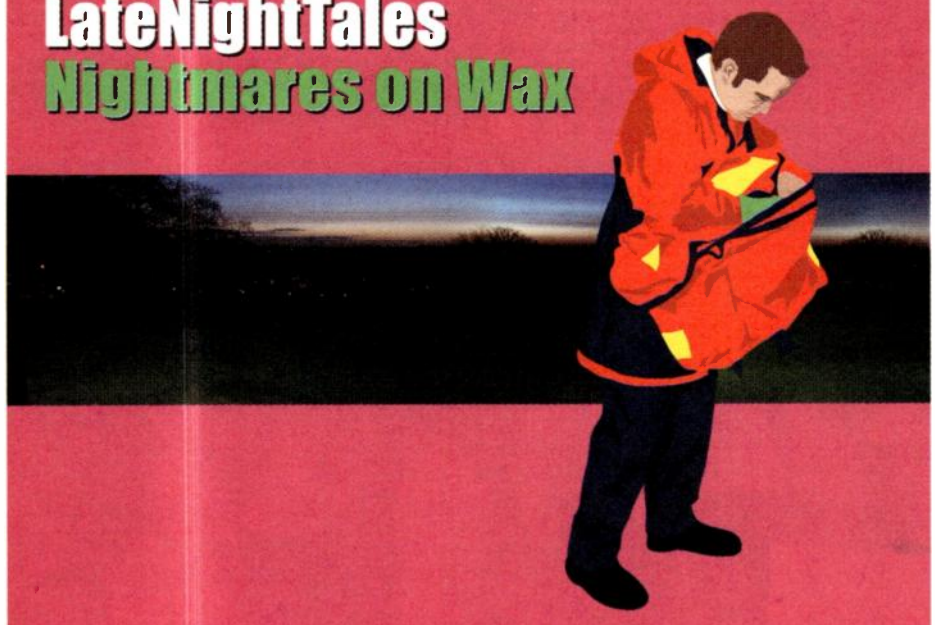

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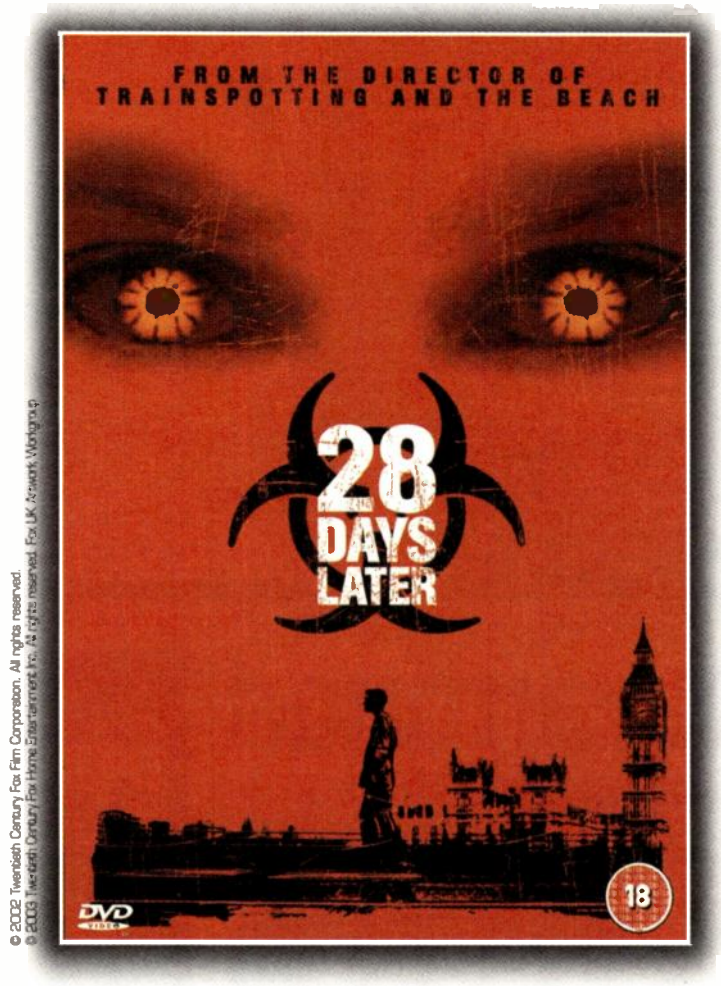

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INVENT A BAND PLEASE THANK YOU

The BBC has just launched *Innovation Nation*, a hilarious programme in which various idiots from around the country send in their ideas for inventions. It'll probably end up being quite entertaining when a load of people who are basically *NME* readers' dads start banging away in their garden sheds only to emerge two weeks later with a fucking ridiculous contraption made of old bicycle pumps and springs and winches and pulleys and with a thing that comes out of the end with a feather on it and a flashing light on top and stuff.

ANYWAY. We want ~~various idiots from around the country~~ our loyal readers to do something similar, and yet at the same time not similar at all, ie different (but actually when it comes down to it not very different at all). Actually, to be honest, it's just an excuse to get you to draw loads of pictures, because whenever we ask you to draw pictures they're always hilarious. And because you've invented the band we'll give you 20 per cent of all their earnings. (Warning: This will be zero pounds precisely.)

What we want: A picture of a band member.

Where we want it: In the box to your right, as any dick should be able to deduce.

Where you should send it: *NME* Rips Off The BBC Thing, *NME*, 25th Floor, Kings Reach Tower, Stamford Street, London SE1 9LS.

INVENT A BAND

Name of band member:

Tick box:
Singer ☐
Drummer ☐
Bassist ☐
Guitarist ☐
Other (please specify)

Their favourite food:

Rock star they'd most like to shag:

Drug of choice:

Shoe size:

WINONA SHAG BINGO

Sound the gossip siren! **Winona Ryder** turned up in the VIP section at one of **Primal Scream**'s New York shows in April. According, as they say, "to sources" (ie we nicked this from somewhere else), Winona leaned over the railing to watch the band and, as the night wore on, Gillespo dedicated a song to her. Afterwards, Winona went backstage for some drinks. From, we can only assume, Winona's Ri... *(Sniiiiiip! – Humour Police)*

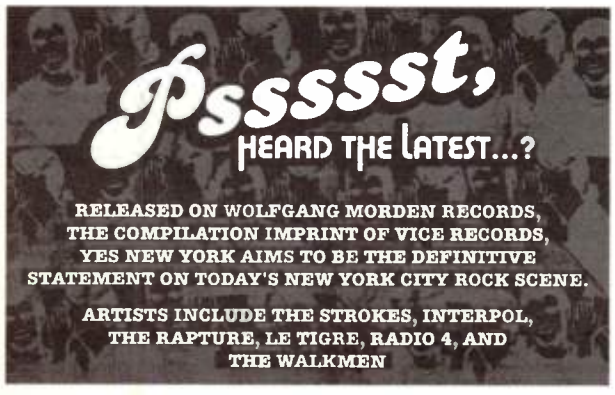
Shag status: No rumpo this time. Bingo resumes next week.

Quarantined at birth!

James Walsh Vs Dan the mouse | Courtney Love Vs Donald Duck | Beck Vs Rita the monkey

Thanks this week to Sarah Tweedy in Bognor Regis, who submitted all three of these corkers.

SPECIAL OFFER! For one week only, if you email us a jpeg of an animal, we'll run the animal gauntlet and match it to a pop star. This offer is too exciting to miss (except it's not) and it must end in seven days! The email address you will be using is *plusones@nme.com* (ie the email address you all use anyway).


Pssssst,
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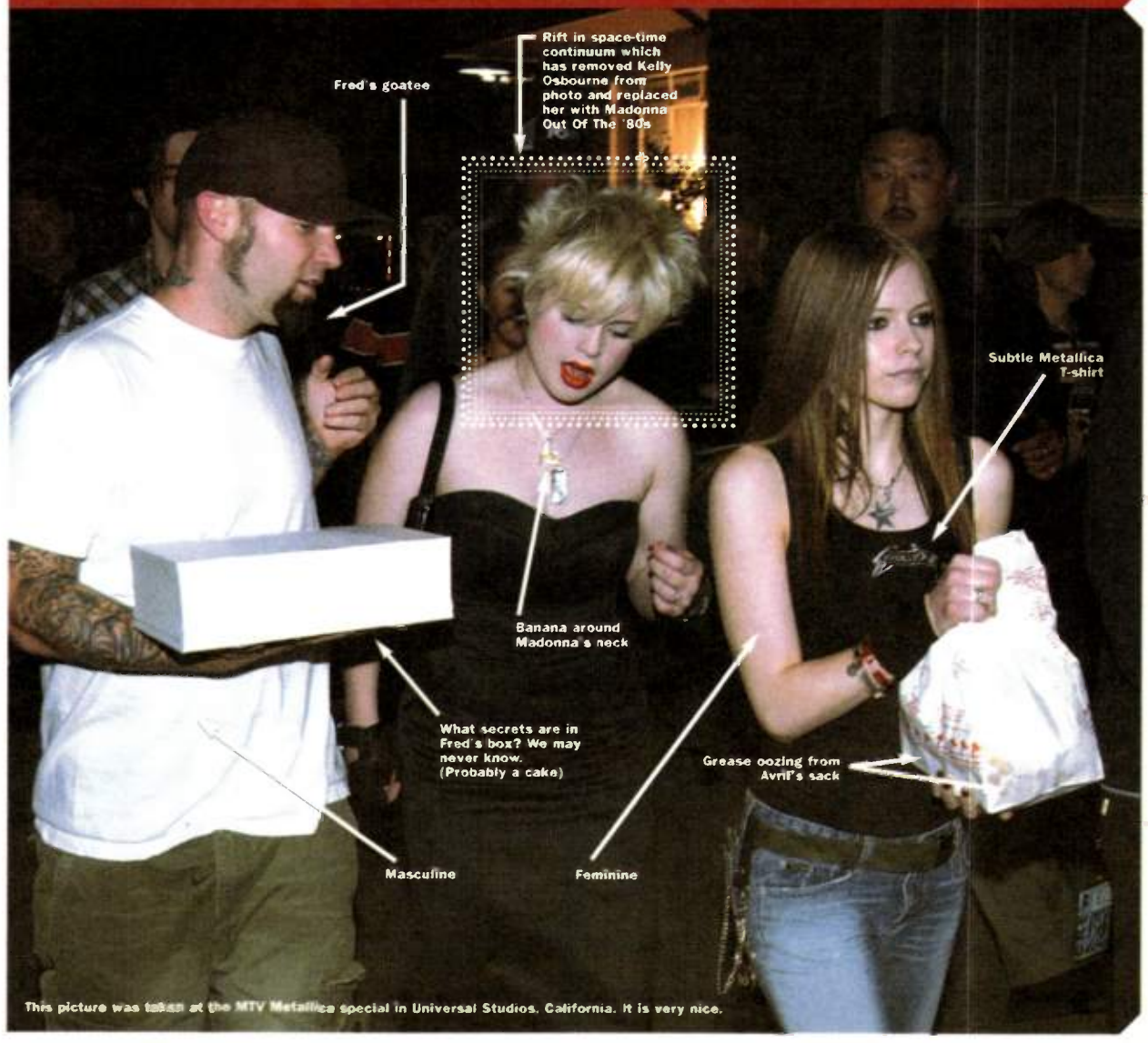
ARTISTS INCLUDE THE STROKES, INTERPOL, THE RAPTURE, LE TIGRE, RADIO 4, AND THE WALKMEN

YOUR DEFINITIVE GUIDE TO... FRED DURST, MADONNA IN THE '80S AND AVRIL LAVIGNE HAVING THEIR LUNCH


Fred's goatee
Rift in space-time continuum which has removed Kelly Osbourne from photo and replaced her with Madonna Out Of The '80s
Subtle Metallica T-shirt
Banana around Madonna's neck
What secrets are in Fred's box? We may never know. (Probably a cake)
Grease oozing from Avril's sack
Masculine
Feminine

This picture was taken at the MTV Metallica special in Universal Studios, California. It is very nice.

HOLD ONTO YOUR HAT!
IT'S THE RETURN OF...

EYEBROW WATCH

Writes Indiehorse: "**Charlie** from **Busted** was at the Rescue Rooms in Nottingham last night to see **Aereogramme**. He was wearing an Aereogramme T-shirt and before they performed, got a single signed by Aereogramme's frontman. Of course, being the fine establishment that the Rescue Rooms is, he was ID-ed, because, as any pop picker knows, he's only 17. Rather than throwing him out, though, the duty manager insisted he sign a whole load of Rescue Rooms posters. I got my hands on one of said posters. *Anyway*, during Aereogramme's stunning set, someone in the crowd shouted something out about Busted, and the Aereogramme frontman said something like, 'Yeah, I think Busted are shit.' Poor Charlie Off Busted!"

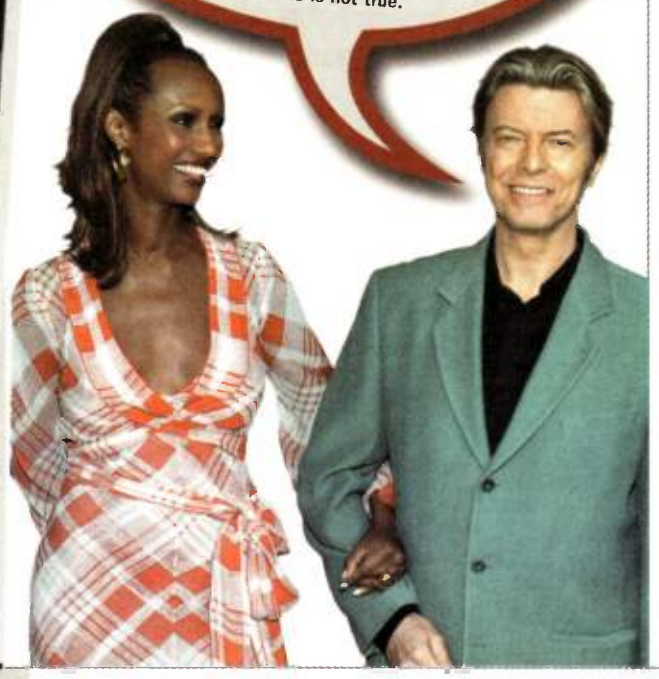
Responds Charlie, currently rehearsing next door to Ash: "I'm a massive fan, right, so I went to the gig and drove two hours to get there. So I arrive, and get the singer to sign my EP, and he had no idea who I was, it was like I was just a fan. Which I am. I was just trying to watch the gig and there were all these people going, 'Play a Busted song!' Then the singer goes, 'I don't care if you're here, Busted are fucking shit!' I was fucking furious. I went up to them after and went, 'Look, you might think I'm a pop twat but I've driven two hours to get here, so give me a break and don't fucking have a go at me onstage.' The singer was like, 'Well, I can't lie, I hate Busted.' That's fine, I'm not expecting him to but he doesn't have to mention it onstage. They apologised but it's really annoying."

ON-THE-ROAD HILARITY WITH THE BAND THEY'RE ALL CALLING THE LIBERTINES!

PHOTOS TAKEN BY THE LIBERTINES ON AN OLYMPUS MJU 300 DIGITAL CAMERA. SEE MORE AT WWW.THELIBERTINES.COM

Hello! I am **David Bowie**, one of the greatest songwriters and rock icons of all time. In my life I've experienced so much, and met so many wonderful people. Bing Crosby is one such person. I did a song with him. Who else have I met? Let me think. Iman, I have met. She is my wife. One day she was listening to Shania Twain and I wanted a kiss, so I said, "Iman! I feel like a woman!"* Oh how we laughed. We laughed, and laughed, and laughed, like a pair of gnomes. Anyway I'm just here to say that if you've spotted any rock personnel – they don't need to be as famous as me! – out and about anywhere, *NME* would no doubt love to hear from you. Their email address is *plusones@nme.com*. Bye!

* This is not true.



PLUS ONES

Who says *NME* never gets out of the capital (or zones 1 and 2 for that matter?). Last week we had an eyewitness in Wigan – spiritual home of northern soul, The Verve, Starsailor and, um, Moco – to observe the emotional scenes as the town's football team lifted the Second Division Championship trophy. So who did the team they're calling 'the mighty' Latics book to perform on the pitch and provide that essential 'carnival atmosphere'? "Fooking **Showaddywaddy**," fumed our man at the JJB Stadium, "and they were MIMING!"... ● More exciting news from the shires: *NME*'s bank holiday jaunt to Whitstable was brightened by the sight of **Geoffrey from *Rainbow*** – the kids' TV show, not the *"Since you've been gone DUR DUR!/Since you've been gone DUR DUR!"* songsmiths – hanging around outside the Sugar Boy sweet shop. There were, sadly, no men dressed as bears. Though there may have been some bears dressed as men. If there *were* bears dressed as men, they were pretty convincing... ● Not dressed as a bear: **Gem Archer** of **Oasis**, at **The Vines**' gig in Brixton. Also not dressed as bears: The Vines, when they went to see the **Kings Of Leon** at London cabaret club Madame JoJo's, and the power cut out. And spotted at The Bandwagon in Liverpool: **Noel Gallagher**, **Digsy** (*sans* Dinner), **Lee Mavers Out Of The La's**, **Edith Bowman** and **Colin Murray**... ● We recently spread the word that *NME*'s baby friend Jake was hanging out with **Kate Thornton**. Well, there have been more adventures beyond the playgroup: this time he was pushed past dandy highwayman **Adam Ant** on a sunny bank holiday stroll through London's leafy Highgate. Thankfully, he and his mother escaped with their valuables intact (in this case, a jar of baked bean casserole and a toy dinosaur)... ● And in other rock/sprog crossover news, congratulations to *NME* newshound **Paul McNamee** on becoming a proud father to baby Annie who – to her parents' eternal shame – arrived in the world to the sound of **Dire Straits**... ● *NME* reader Clive Drew mails us with this news of a strange meeting: "Met **Didz**, **Tom** & **Kieran** from the **Coopers** in the pub before their gig at Newbury Corn Exchange. They expressed their love for **Medium 21** and **Aereogramme**, and rather strangely Didz wrote us a message saying 'HOCKEY PLAYERS ARE FUCKING RUBBISH!'". What does it all mean? Email us at *Plus Ones* if you have the slightest idea... ● Someone in the *NME* office had lunch with the **bloke from the Kinder Bueno advert** last week. He was a twat... ● Rumbled! **Mick Jones Out Of The Clash** was spotted this week in *NME*'s local shop purchasing not one, but TWO! copies of the London *Evening Standard*. Perhaps one was to read, and one was to frame. But why anybody would want to frame an issue of the *Standard* we do not know... ● And finally, we have received a press release from US funkateers **Breakestra**, who "will be doing their bit to keep badgers alive during their UK and Ireland tour". As they concede, "the connection between funk and badgers is not immediately apparent", but *NME* applauds the sentiment. Even though badgers are vicious little bastards...

Bandwagon jumper: Radio 1's Edith

Geoffrey (left) in a harrowing scene from *Brian Wilson's Lost Weekend*

VERBAL ABUSE

"We play rock'n'roll like many bands, but we're from New Zealand"
The D4 on their, ahem, 'unique' selling point

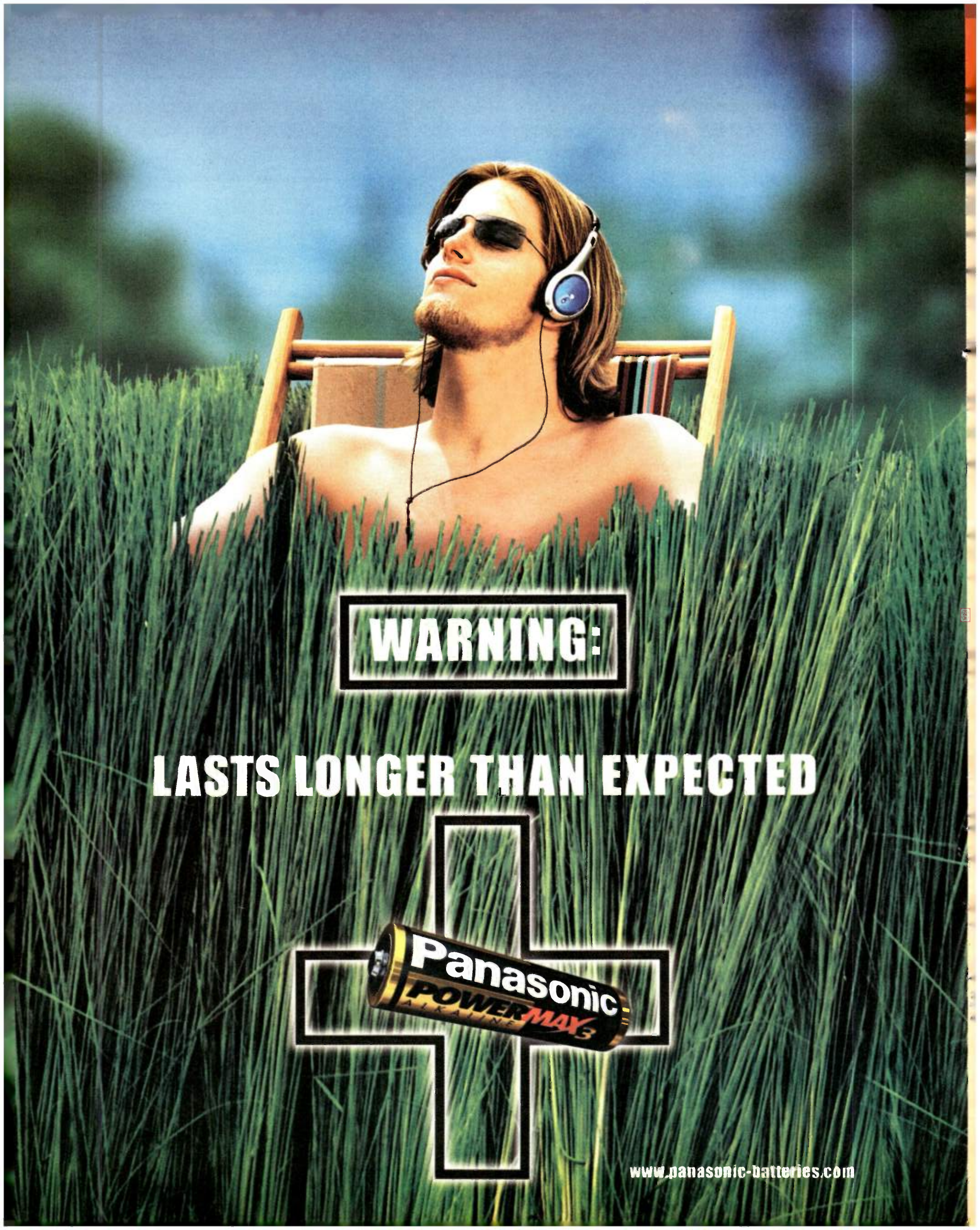
"Adjectives people use to describe me are 'sexed-up' or 'slut'"
Karen O missed out 'smelly'

"To understand me you have to meet me and be around me"
Avril Lavigne. Surely her lyrics are a window to her soul? Oh yeah, we forgot...

"I like to think of blondes as the knight in chess. It's the horsey-shape piece that moves in an L shape"
Next week: Courtney Love's History Of The 20th Century

"My shoe collection is stupid"
Tash from Atomic Kitten obviously hasn't read her own lyrics recently

PHOTOGRAPHY: REX/LFI/WIRE/STEVE DOUBLE/PEROUINC.COM/JULIAN MARSHALL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BURN IT!

LOU BARLOW

THE SEBADOH AND FOLK IMPLOSION MAINMAN SELECTS A TYPICALLY IDIOSYNCRATIC SELECTION OF ART-PUNK LO-FI NOISE

TEXT: TIM JONZE

1 YEAH YEAH YEAHS
Bang

"This track reminds me a lot of no-wave music, but it's really catchy at the same time. It's also sexy in a way that most indie music isn't."
Find out more: *www.nme.com/artists/220250.htm*

2 OH-OK
My Brother

"These are a band from Athens, Georgia around the early-'80s. It's kind of new wave and has great female vocals."
Find out more: *http://columns.ink19.com/tof/rememberingohok*

3 BUSH TETRAS
Too Many Creeps

"I first heard this on the radio when I was about 15. They were from New York and it reminded me of The B-52's only meaner."
Find out more: *www.roir-usa.com/busht.htm*

4 QUIX*O*TIC
The Breeze

"These are a recent band from Washington DC and this song is very sparse and very beautiful."
Find out more: *www.killrockstars.com/bands/factsheets/quix*o*tic/*

5 DELTA 5
Mind Your Own Business

"This is from a compilation of Rough Trade singles I got when I was a teenager. It's got really jagged guitar and a kind of cool disco beat behind it. The lyrics are great as well."
Find out more: *www.comnet.ca/~rina/delta5.html*

6 KLEENEX
Ain't You

"I've listened to this record over and over again. The sound is very minimal and jagged and has these really fun, screaming female vocals."
Find out more: *www.comnet.ca/~rina/kleenex.html*

7 PYLON
Feast On My Heart

"These are another band from Athens, Georgia. It's really minimal, maybe just bass and drums with a subtle guitar. It's a great dance song but only the kind I would dance to if I was alone. It sounds obnoxious so you can't always play them in mixed company because they cause bad reactions!"
Find out more: *www.d-fish.com/pylon/*

8 LILIPUT
Hitch Hike

"This song's got a whistle and a saxophone in it so it's a little less punk than the rest of the songs I've chosen."
Find out more: *www.comnet.ca/~rina/kleenex.html*

9 VELOCITY GIRL
Clock

"This band come across a little like Lush or My Bloody Valentine but it's recorded on four-track and ends up sounding minimal and muffled. It's a really strange lo-fi recording."
Find out more: *www.subpop.com/bands/velocitygirl/velocitygirl.html*

10 TIGER TRAP
Supreme Nothing

"This band opened for Sebadoh a few years ago, around the time of the riot grrrl bands. They had a great Keith Moon-style drummer who stood on her drum stool and was really into it. Their sound was punky pop but with loads of energy to it."
Find out more: *www.trouserpress.com/entry_90s.php?a=tiger_trap*

NME.COM YOUR ULTIMATE COMPILATION? SEE THE MESSAGE BOARD FOR DETAILS

Two-tone army: The White Stripes

BLING BLING

NME's top ten ringtones

1 (–)	**7 Nation Army**	The White Stripes (110224)
2 (1)	**Go With The Flow**	Queens Of The Stone Age (109706)
3 (2)	**Clocks**	Coldplay (109192)
4 (–)	**Out Of Time**	Blur (110212)
5 (3)	**Forget About Tomorrow**	Feeder (110018)
6 (5)	**Madame Helga**	Stereophonics (109958)
7 (8)	**Retreat**	Hell Is For Heroes (110068)
8 (–)	**All Possibilities**	Badly Drawn Boy (110206)
9 (4)	**Time For Heroes**	The Libertines (109008)
10 (7)	**Buy It In Bottles**	Richard Ashcroft (110015)

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WWWHAT'S ON... NME.COM

NME.COM – HAIL TO THE CHIEF

WEDNESDAY – COMPETITION DAY

Win limited edition **COOPER TEMPLE CLAUSE** vinyl box sets and signed stuff.
Plus get kitted with a heap of **BLUR** merchandise!

THURSDAY – INTERACT DAY

Think you know your rock'n'roll history?
Then test it online now with the ultimate rock'n'roll quiz

FRIDAY – AUDIO DAY

Hear exclusive **BANDITS** track and B-side 'Chaos In The Courtroom'

MONDAY – BRING IT ON DAY

Check out hot new band **THE AGENDA!**

TUESDAY – VIDEO DAY

Check out our video exclusive with **ELECTRIC SIX**'s 'Gay Bar'

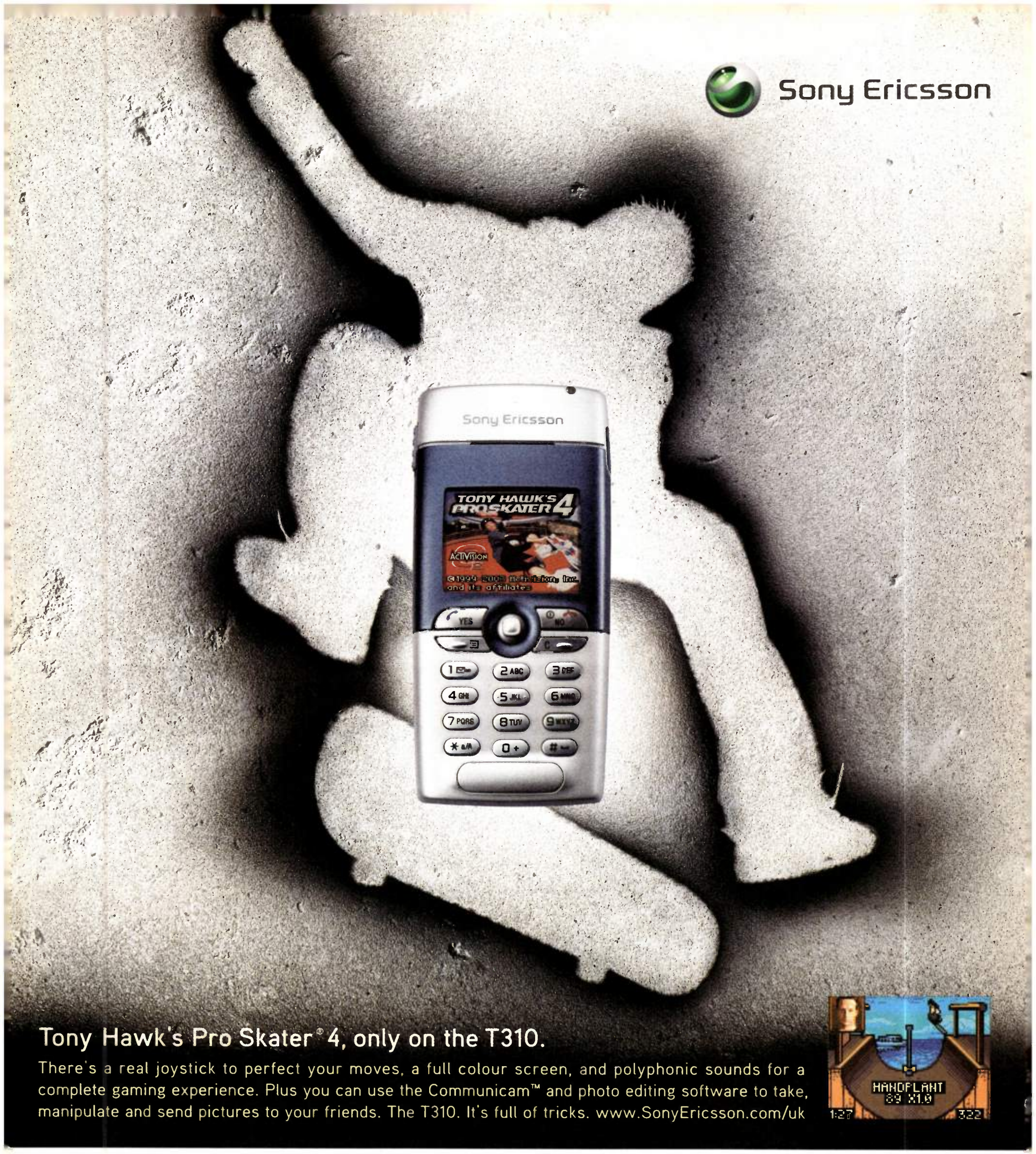
PLUS PLUS PLUS

Sign up for **NME**'s amazing mobile services, news around the clock, a massive reviews archive and loads more...

Blur: win the shirts off their backs (if not Damon's gaeezer necklace)

PHOTOGRAPHY: SEBASTIAN ARTZ

Sony Ericsson



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ACTIVISION

THIS LOT ARE A BIT SPECIAL

HOT NEW BAND

Like their footballing namesake, pacy and precocious Los Angelenos Rooney have the world at their feet

Text: Mark Beaumont Photography: Andy Fallon

"The Beatles, The Zombies, The Troggs – that was pop music. People today are ashamed to say they're pop. But not us" Robert Carmine

On the ball: Rooney (l-r) Louie, Matt, Ned, Taylor and Robert

"Last night we said onstage, 'Hello, we're Rooney,'" says Robert Carmine, singer, guitarist and newly converted 'soccer' fan, "and we heard all this chanting, 'ROO-NEY! ROO-NEY!' It was pretty cool."

It's no accident that Rooney – the superb LA dizzypop band, also featuring the talents of Taylor Locke (guitar/vocals), Matt Winter (bass), Louie Stephens (keyboards) and Ned Brower (drums) – have a name which, like that of the Everton and England wünderkind, is destined to echo through the stadium rafters.

Theirs is a vintage missile of molten melody, laser guided to the precise midpoint between Weezer and The Strokes (they've toured with both). Which means that, scientifically speaking, there isn't a creature alive that wouldn't describe them as 'kick-ass' after three pints. But there's more to Rooney than a stack of rave write-ups full of footballing puns. Things like...

The reason Robert looks familiar

It's because Robert's brother is *Rushmore* star and Phantom Planet drummer Jason Schwartzman who, shortly after the high school pals of Rooney learned their first three chords in 1999, booked them as support at LA's legendary Troubadour venue for their first gig.

"We went on the internet the next day," says Robert, "and there were already websites for us."

They have insane but artistic fans

"They give us paintings, pillows with our names sewn on and one time they even made us a Rooney eye chart like the ones they have in opticians'. When the label came down to this show to check us out, they walked into this whole world they didn't know existed – a sold-out club show and all the fans knew the words. They were like, 'What the fuck! How did we not see this?'"

They're pop and proud

"In the '60s what was pop is now considered rock'n'roll – The Beatles, The Zombies, The Troggs – that was pop music. Today people are ashamed to say they're pop music. But not us."

Debut single 'Blue Side' is about the corner of Robert Carmine's heart that is forever England

"I studied at Oxford a few years ago. Then I came home to LA and I realised that I hated it and the school I was in and I belonged over in Oxford or London. So I told my mom that I wanted to move away and she found a school in Guildford. I said goodbye to everyone in LA and flew out there but it wasn't what I was looking for. So I went back to Los Angeles and felt like a shithead."

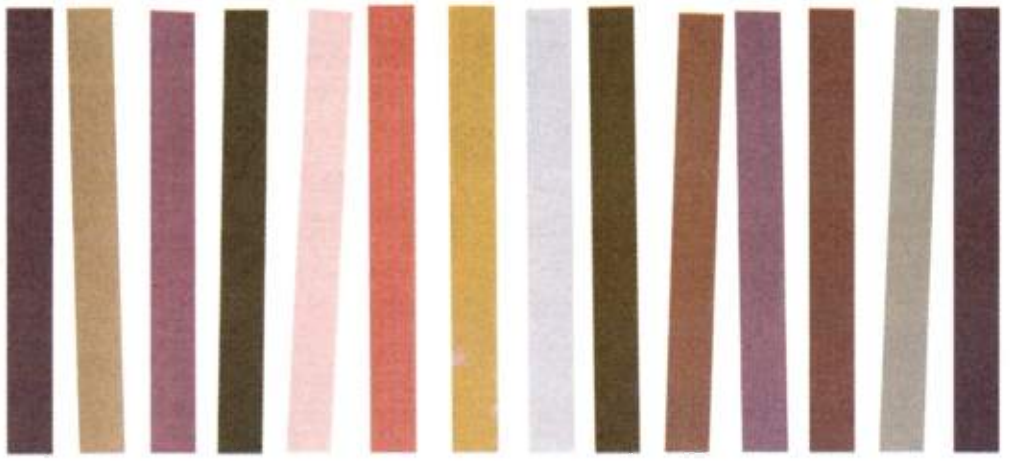
They love new technology and will never record at Toerag Studio

"A lot of bands that are trying to be retro are against all the new shit. All the equipment has to be vintage, everything has to be old, the recordings have to sound old and grainy and shitty.

"But we like the big sounds, we love the new technologies of today, the computers, Pro Tools. We try to blend the two, the things of today and the great things of yesterday."

NME.COM/AUDIO CHECK OUT ROONEY TRACK 'BLUE SIDE' ONLINE NOW

NADA SURF INSIDE OF LOVE



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KINGS OF L

NME trailed shy Southern boys turned rock'n'roll hellraisers Kings Of Leon as they toured the UK with The Music – this is what we saw...

Text: Pat Long Photography: Jo McCaughey

When *NME* first met the Kings Of Leon, they were four God-fearing country boys from the backwoods of Tennessee who shared clothes and were too young to get served in bars. Then in February they came to the UK. Naturally *NME* locked them in the attic of the Columbia Hotel with unlimited free booze and a steady stream of willing ladies. That week, they became men.

Then we didn't hear from them for three months. Did we scare them off? Apparently not – this week they invited us to trail them around on their first proper UK tour, supporting The Music in Blackpool and Bridlington, appearing on *Later* and – hooray! – staying up all night on the tourbus getting wasted and talking guff. Then they fled whimpering back to LA to finish their fantastic, southern-rockin' debut album, 'Youth And Young Manhood'. These are the holiday snaps they left behind.

"I'm sure the rest of the band said they'd meet me here"

Testing out the acoustics at the Empress Ballroom, Blackpool

Sweaty Caleb hopes there are some of those refreshing lemon towelettes left in the dressing room

KINGS OF LEON

The time backstage flew by with challenging games of Hangman

Matthew signs a few autographs while waiting for the Martial Arts shop to open

VAN DANG MARTIAL ARTS

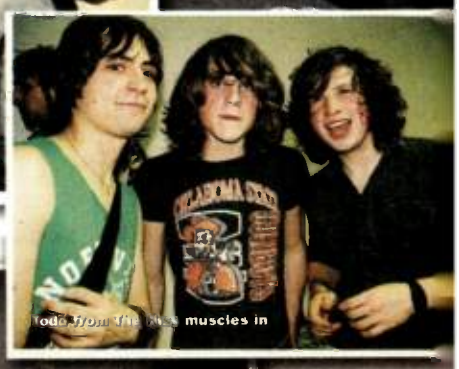
Jaytaan on piano duty

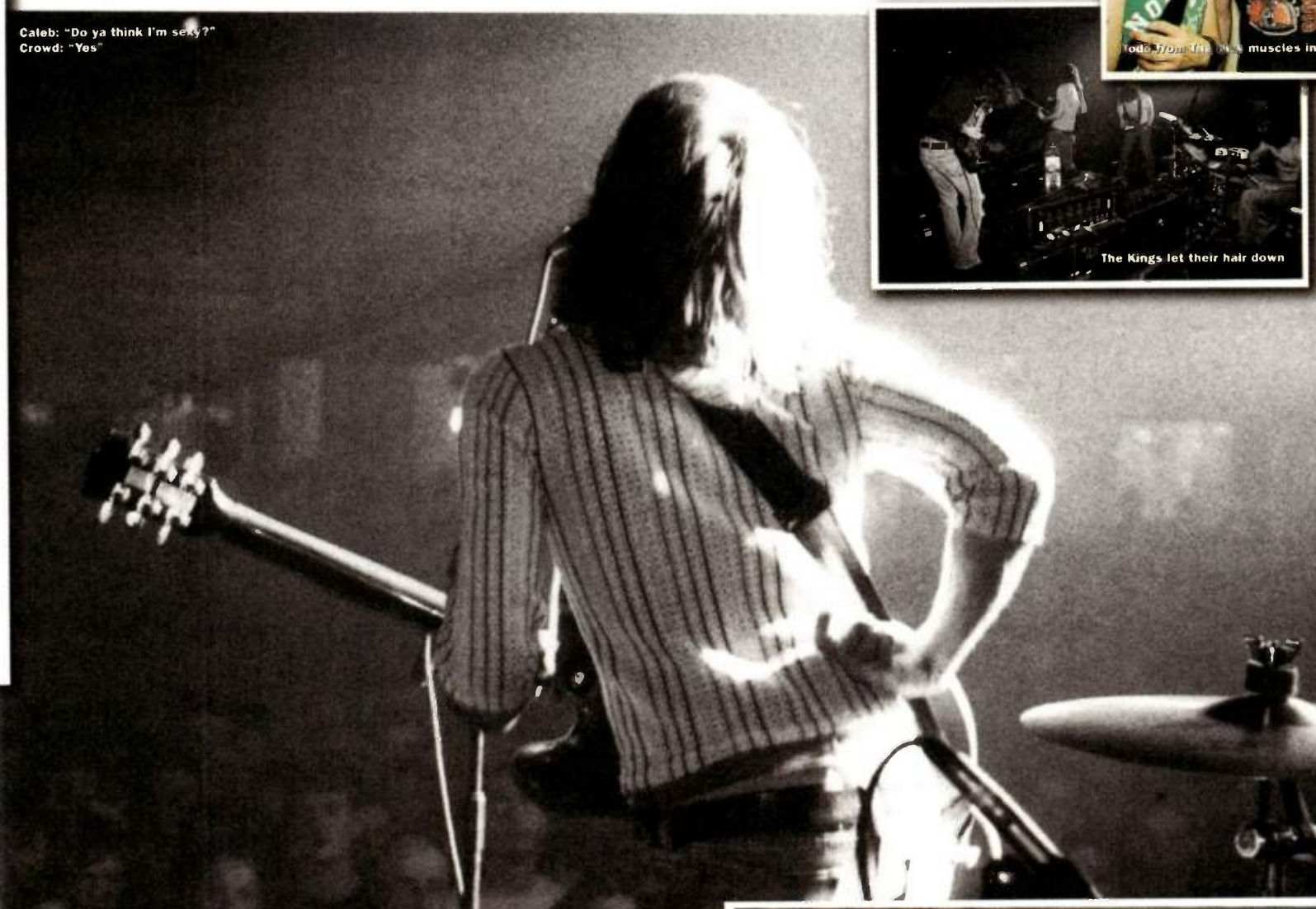
THE ROAD

Jared: "Fancy a pint of cookies after these, Matthew?

Always read the washing instructions

Caleb always hated the queue for the bottle opener


Todd from the 80's muscles in


Caleb: "Do ya think I'm sexy?"
Crowd: "Yes"

The Kings let their hair down

Roadie Chris (left) is another Followill cousin!

Jared gets plucky

Hands up everyone who loves girlie long hair and strange beards

VIRGIN LOVES

Alkaline Trio
Good Mourning

Album Out Now £9.99

Alkaline Trio deliver a brand new album packed full of instant classics. Includes the forthcoming single We've Had Enough and two bonus tracks.
"It's time they had their turn at ruling rock" - NME

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WRH

THIS WEEK'S BEST SELLERS

1 THE STROKES
2 STONE ROSES (FLAG)
3 OASIS
4 STONE ROSES (LEMON)
5 NME
6 FOO FIGHTERS
7 LED ZEPPELIN
8 THE SMITHS
9 WEEZER
10 NIRVANA

FEVER TO SELL

With PJ Harvey soundtracking ads for T-Mobile and even '60s revolutionary rockers MC5 playing for Levi's, has adland finally seduced your alternative favourites?

Text: Peter Robinson Illustration: Rob Biddulph Photography: Jo McCaughey

In March, the US version of the DanceStar Awards introduced a category for Best Use Of Music In A Commercial. Basement Jaxx (Pringles) and Dirty Vegas (Mitsubishi) fought it out, and Dirty Vegas won. In a sense, the Vegas were already winners – a year previously they were a boring band with no profile on either side of the Atlantic and suddenly, thanks to the car manufacturer who'd previously broken Moby's ad virginity, they were massive.

But while ad campaigns have historically been very good to dance acts, there's a new trend forming. Because for every Lynx ad with Room 5's 'Make Luv' – which, in seven months' time, will surely be recognised as the worst single of 2003 – there's a PJ Harvey soundtracking T-Mobile, some Neptunes doing Nike's stickman, The Fall soundtracking Vauxhall or The Bees buzzing around Citröen. Even Lotto, a company more familiar with trite bleatings of Gabrielle's 'Dreams', turned to The Stone Roses' 'Waterfall' earlier this year. But why do multinationals bother with traditionally stubborn, grubby alternative acts? And how do those songs get anywhere near adverts in the first place?

Agoraphone is a New York-based company which specialises in finding music for adverts. The company was founded by ex-ad agency employee Beth Urdang, who's married the likes of Andrew WK (before he was signed), Daft Punk and The Moldy Peaches to a roster of clients including Adidas, Coca Cola, Levi's and Nike.

"Agencies will often come to us wanting well-known music," Urdang explains, "but more often they'll want things that aren't already known. It's like being a college DJ again – I just get to make compilations of music I think is cool, and as a method of getting music out by under-exposed bands, it's perfect."

Urdang was the woman who found The Dandy Warhols' 'Bohemian Like You' for Vodafone. While she's too modest to admit that she's responsible for relaunching the band's career, she will concede that it took the Vodafone soundtrack to raise their profile. "As soon as the ad aired," she smiles, "it just blew up."

The point when the ad industry went – in Urdang's own words – "back to rock" was quite recent. "At one point ads were full of electronic music, which was great because it was never on the radio. But then within a very short period of time people started wanting their commercials to stand out. They wanted actual songs back in their ads. They wanted to be defined by guitars, a voice, and the real energy of rock music."

Back in the UK, Murray Allan has seen a similar shift. A year ago he set up *commercialbreaksandbeats.co.uk*, which is where you go when you want to know what song's on an advert. He tells *NME* that he's noticed a sharp increase not only in alternative tracks being added to the database, but also in the number of users searching for alternative tracks on the site.

Of course, the deeper you get into The Indie, the stronger some acts' romantic notions of integrity become. Black Rebel Motorcycle Club are among the current raft of acts refusing to allow their music to soundtrack ad campaigns – much to their manager's financial woe. Fortunately they own their back catalogue, but sometimes even the world's biggest names are not so lucky. When Michael Jackson started leasing The Beatles' back catalogue to adverts in the mid-'90s – he was paid an estimated $250,000 for one campaign alone – George Harrison flew into an apoplectic rage, vowing, "Unless we do something about it, every Beatles song is going to end up advertising bras and pork pies."

Thing is, George was loaded. When the MC5 reformed this year solely to promote a range of Levi's clothes (remember last month's Levi's Vintage Clothing Presents Sonic Revolution: A New Energy Rising Featuring The MC5 And Next Generation Rockers gig?), a furious posse of fans decided that it was the end of the world. Guitarist Wayne Kramer published a lengthy defence of his actions on the internet.

"Artists have a right to make a living from their work just like anyone else does," he pleaded. "Where does it say in the revolutionary handbook that I'm supposed to starve to death?"

The point is that with the music industry in its current state, bands *must* find a way of surviving – and an ad campaign can bring in anywhere between £10,000 and *hundreds* of thousands of pounds.

Before VW picked up on his 'Strange & Beautiful' track, Aqualung's Matt Hales wasn't just skint – he was virtually unknown.

"I was shitting myself because I had absolutely no money," he recalls. "It got to the point where I just phoned everyone I'd ever worked with and asked for work." One contact returned the call – and mentioned that VW were looking for a song. Matt was up against the likes of Feeder and Eels but, when his own song was eventually chosen, he got a deal, and a huge hit single and album.

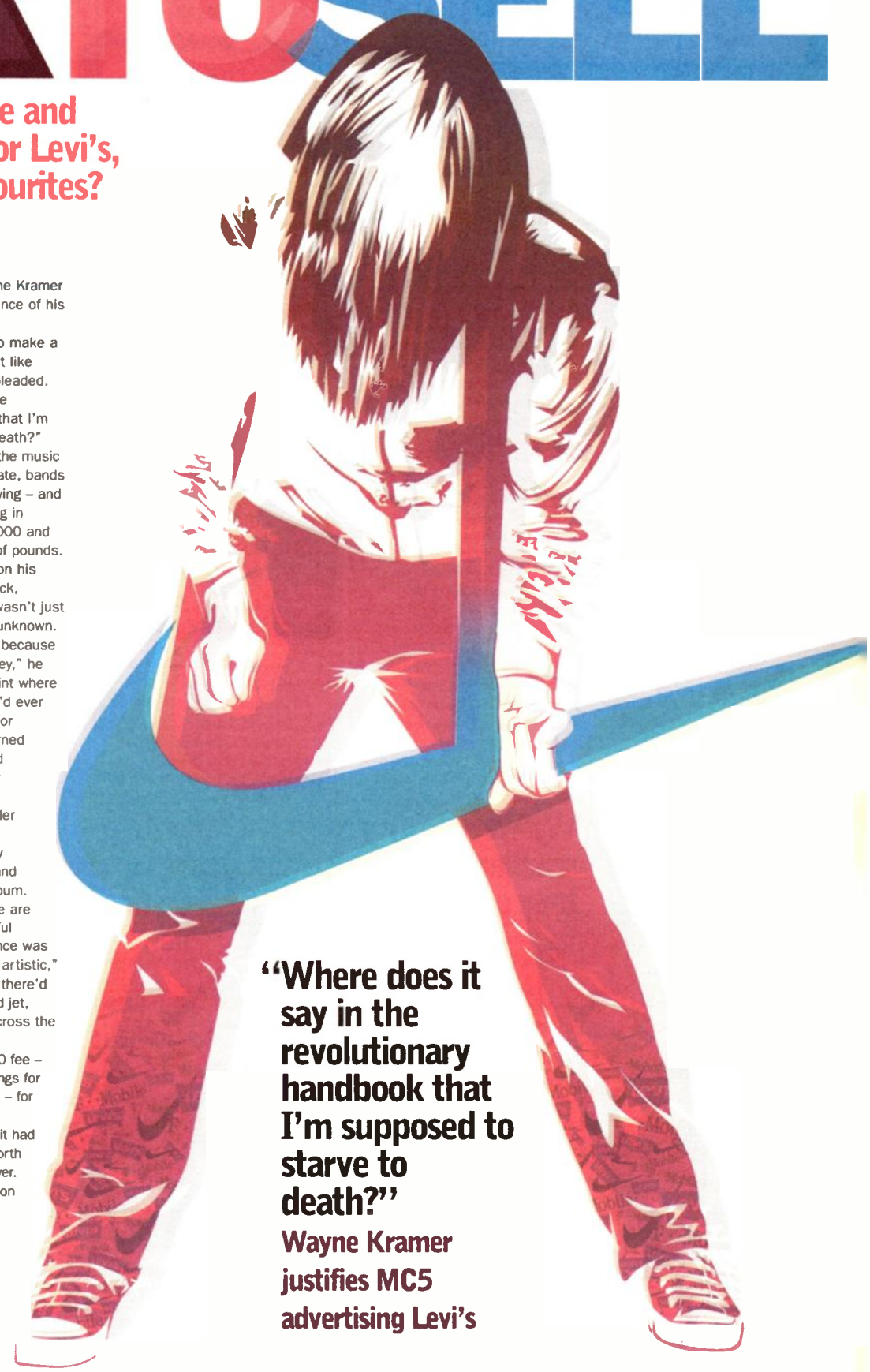
"Ad agencies as a rule are odious places full of awful tossers, but my experience was remarkably creative and artistic," he adds. "I was worried there'd be a computer-generated jet, Gillette-style, bursting across the screen, but it was fine."

Matt earned a £10,000 fee – more than his total earnings for the preceding 12 months – for the use of 'Strange & Beautiful', but the effect it had on his career could be worth that figure many times over.

"You can't put a value on it," he nods, "and I don't regret the ad at all. I'd never have been on *Top Of The Pops* without it!"

Then, of course, there's Jarvis Cocker hanging from a lamp post. But that's a different story...

Radical chic: Levi's go punk



"Where does it say in the revolutionary handbook that I'm supposed to starve to death?"
Wayne Kramer justifies MC5 advertising Levi's

YOU'VE BEEN AD

NME's top suggestions for ad music this summer

Track: 'LA Breeze' – Simian
Could promote: Any major sporting event
Why: The chorus goes, *"Here it comes... here it comes... here it comes!"* – perfect for building up excitement for a boxing match. Or a car. Or a proprietary brand of condoms. Pretty much anything, in fact. Ker-ching!

Track: 'House Of Jealous Lovers' – The Rapture
Could promote: *Coronation Street*
Why: A Haçienda-style disco banger, perfect for attracting younger viewers to the Barlow household's current love trials. Imagine all those telling glances to camera: Deirdre to Dev, Tracey to Deirdre, Dev to Ken, Tracey to Blanche. Possibly.

Track: 'Rise And Fall'– Craig David Feat Sting
Could promote: ISAs, mortgages, unit trusts
Why: Because, like Craig David's credibility and Sting's arse, the value of any investment can rapidly go down as well as up.

And the rest...
'Dance To The Underground' – Radio 4 (London Transport)
'Battery In Your Leg' – Blur (Duracell)
'Psychosis Safari' – The Eighties Matchbox B-Line Disaster (Whipsnade Zoo)
'Clocks' – Coldplay (Swatch)
'Maps' – Yeah Yeah Yeahs (Ordnance Survey)

NME.COM/SPECIALS HAVE YOUR SAY ON MUSIC IN ADS ON THE NME MESSAGEBOARDS NOW

Round Ireland with a fringe

Treating the Emerald Isle to a live preview of their spectacular new album, The Cooper Temple Clause arrive armed with all the essential rock'n'roll accoutrements: booze, spiced meat products and a mysterious hair dryer. Let's blow!

Text: Rich Pelley Photography: Andy Willsher

In a pokey office above Whelans in Dublin, six fresh-faced youths with dubious haircuts sit conspiratorially along a table. A shady seventh character sits at the head, tapping on a laptop, a mobile glued to his ear. The air of nervous tension suggests the room has been hijacked by a group of freelance hitmen on stakeout.

But, no, this is The Cooper Temple Clause's temporary gaff. You can tell by the fridge-full of Red Bull, the huge bottle of vodka, the selection of freshly made sandwiches. And the hair dryer.

Following an eight-month recording break in their pig farm-cum-studio conversion in Reading, tonight's Dublin gig is the first time the Coops' new material will get an airing. Hence the nerves. And the man at the computer? That's their manager, printing out copies of tonight's setlist.

"That's new, that's new, that's half new, that's new, that's new," scrawls bassist Didz Hammond with a giant marker pen over *NME*'s souvenir tracklist leaflet

"All the new ones we're playing tonight are down on record. Only we've kind of forgot what we put down in the first place, so we've got to try to re-invent them live," says second guitarist and onstage knob-twiddler Tom Bellamy.

"The new stuff started differently than on the last album and it's a lot more challenging to play," adds keyboard player Kieran Mayhem. Which explains the music. But not the hair dryer.

Shortly afterwards, on the cramped stage in the tiny Dublin pub below, the new songs go down a storm. Opener 'Same Mistakes' shows the confidence of a band who sound like they never went away. But it's the tear-jerking beauty of other newies 'Blind Pilots', 'Promises Promises' and 'New Toys' that shine through. Great as it was, debut album 'See This Through And Leave' sounded at times like there were too many hands on deck. But by turning the noise-hurricane down a notch and upping the melodies, they've easily just banged out the best three tunes of their lives. Stick in Cooper crowd-pleaser 'Film-Maker', the soul-searching 'Murder Song' and the epic guitar-frenzied finale 'Panzer Attack', and you've got the middle chapters of *Coopermania! How We Became Britain's Greatest Guitar Band*.

How did the Coopers get this good so quietly? How have they won so many converts without any mainstream profile? It's only by hanging out with them for a weekend that you discover their magic ingredient, that they're a genuine gang. Six friends who have been playing together since they were 14 – the banter and in-gags are Fab Four-esque. They even share mums.

Didz smokes three cigarettes at once. (You don't want to know)

"Look at this. Jon's mum did it for me," says Didz, sticking his arms into his new two-jackets-sewn-into-one.

"She's good like that, my mum," says drummer Jon Harper, as we amble around Dublin in search of some pre-gig food. If only Jon's mum was here now. She'd have made us all a packed lunch. With Penguin biscuits and everything. Singer Ben Gautrey, the most pensive member of the band, fires philosophical questions at *NME* while we play hunt-the-sausage.

"If you could spend a night with any girl, who'd it be?" he asks.

Delia Smith, obviously. He's delighted with our choice.

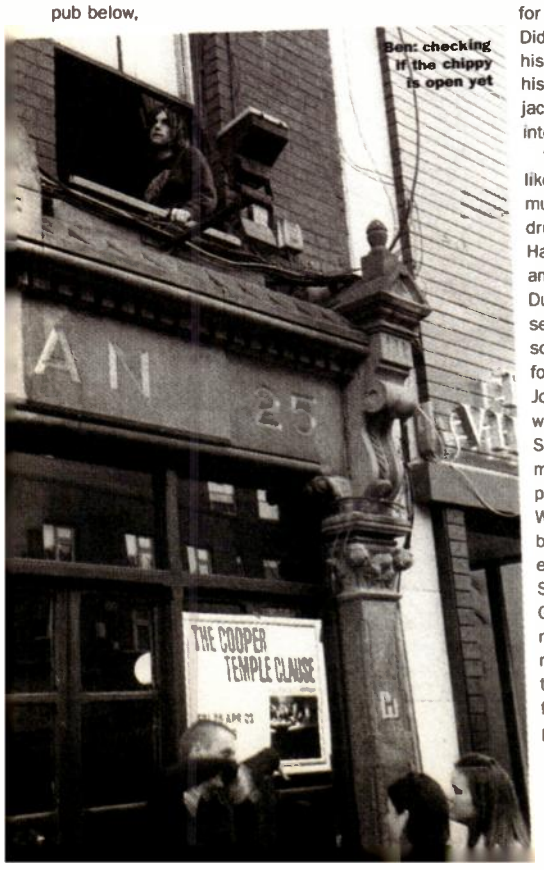
"Imagine the breakfast she'd cook you in the morning."

> **"We were trying to fit Kieran into smaller and smaller flight cases on tour one time, and the look on his face when he got stuck..." Tom**

We talk on-tour cuisine. Normally this would mean petrol station sandwiches, but three of the band have been on the no-carbohydrate Atkins' diet recently. "They live off Pepperamis," Ben says.

We talk musical influences. "Nirvana, then Oasis and Blur and Massive Attack," says Ben, plus current favourites "Oceansize – you should get into them".

We walk a bit further. Ben wonders how much money it'd take to persuade *NME* to jump into the Liffey. "It's quite daring. You don't know how deep it is. It doesn't even look very clean." Unfortunately, lack of time prevents Ben from putting his 20 quid where his mouth is.



Ben: checking if the chippy is open yet

Mid-afternoon the next day, in the tiny shoe box masquerading as the band's dressing room at the Belfast Limelight, we spot – plugged into the wall, ergo *someone must have just used it* – the same silver hair dryer from yesterday. Plus, a bottle of Head & Shoulders has sneaked its way into the rider. Either someone's got a flaky secret, or Head & Shoulders and Malibu is the new vodka and Red Bull.

The band, meanwhile, are chilling out on the tourbus. *NME* turns up with incisive questions at the ready. The band, however, have less weighty matters to discuss...

"We've had this idea for takeaway called 'Boobs'," says Tom. "It's like an extreme Hooters, but they do kebabs."

"And it's all you can eat," adds Jon.

So, how was your first gig with the new material?

"I thought everybody might have forgotten how to play," says Tom, "but we sounded pretty good."

The after-show indie disco?

"One girl was showing me a book of the Kama Sutra for about half an hour. I don't know why," says Tom.

"One girl chatted up me, Tom and Jon with the same line, 'I think you're sexy'," says lead guitarist Dan Fisher. "I was her last-ditch attempt."

So what are the sleeping arrangements on the bus? Do you share bunks in order to 'bond'?

"We got all six of us in a bunk once," says Dan, "but the person at the back, Jon, freaked out."

"It's a bit like when we put Kieran in that box," says Tom. "We were trying to fit Kieran into smaller and smaller flight cases on tour one time, and the look on his face when he got stuck..."

"Escapology is a big part of Kieran's character," says Didz.

So, whose hair dryer is it, then?

A tense silence.

"It's Jon's," says Dan.

"It's Tom's," says Jon.

"It's not mine," says Tom.

Clearly, the mystery will never be solved.

Has anyone been busted for night-time five knuckle shuffles?

"We'd be fools to say it doesn't happen," says Kieran.

"Number threes?" asks Ben.

"I've never knocked one out on the bus. That's official," says Jon.

"On our last tour, one of our support bands were very kind in paying us in porn, but so far this time we haven't had the luxury," says Tom.

TCTC's second gig in Belfast is even better than the first. The acoustics are better, the band seem more confident (or, possibly, just more hungover), 'New Toys' and 'Blind Pilots' are moved up front and sound stronger and more heartfelt because of it. The crowd are instantly divided – between moshing at the front (the lads), screaming in the middle (the girls), and drinking gingerly at the back (*NME*) – but are sound in the knowledge that here is a band on the cusp of rock'n'roll greatness. With some of the cleanest, most dandruff-free, blow-dried hair in the business.

THE LUCK OF THE IRISH...

...they get to hear he oopers' new stuff first. But was it a good craic?

DUBLIN

Sarah, 18, and Alice, 18

Like the new songs?
Sarah: "It was prettier than the old stuff, more melodic."
Should they get a haircut?
Alice: "No! They're really sexy!"
Glad they've come to Ireland?
Sarah: "Very glad!"

Ray, 32, Robbie, 19 and Rob, 19

Like the new songs?
Ray: "Top notch stuff."
Could you have them in a fight?
Rob: "Yeah, and their fucking mams and their dads."
Glad they've come to Ireland?
Robbie: "They should pop over more often."

Nicola, 18, and Elaine, 18 ("We're twins!")

Like the new songs?
Nicola: "They've thought the lyrics out a bit more."
Which Clause do you fancy?
Nicola: "Didz."
Elaine: "Tom's pants were sticking up. He needs a wedgie."
Glad they've come to Ireland?
Nicola: "It's good to see a great band play such a small venue."

BELFAST

Kendra, Lucy & Ursula, all 18

Like the new songs?
Kendra: "They were brilliant."
Which Cooper do you fancy?
Lucy: "Didz."
Ursula: "They're all gorgeous".
Glad they've come to Ireland?
All: "Yes!"

Chris, 17

Like the new songs?
"There's some more melody, definitely. Some of the old stuff is just too loud."
Reckon you could have them in a fight?
"Dunno."
Glad they've come to Ireland?
"Suppose."

Judith, 18, and Suzanne, 19

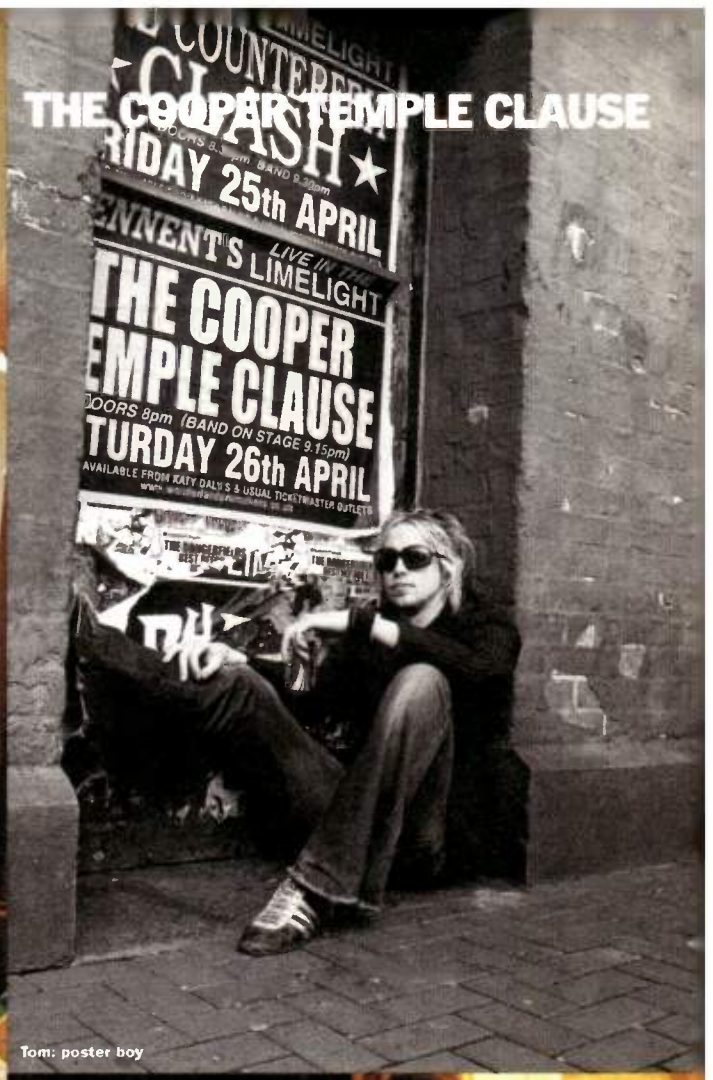
Like the new songs?
Suzanne: "They used the sound effects too much."
Judith: "A couple were good."
Should they get a haircut?
Suzanne: "Oh my goodness, were they trying to be Liam or something?"
Glad they've come to Ireland?
"Yeah. But we thought they were the support group!"

NME.COM/COMPS GO ONLINE NOW TO GET THE CHANCE TO WIN TCTC LIMITED-EDITION VINYL BOX SETS PLUS SIGNED STUFF!

NMETXT GET BREAKING COOPERS NEWS STRAIGHT TO YOUR MOBILE! TEXT 'NME BAND ALERTS 015' AND SEND TO TO 80088. ALERTS COST JUST 25p

THE COOPER TEMPLE CLAUSE

The Cooper Temple Clause, backstage: (l-r) Jon, Ben, Tom, Dan, Kieran and Didz. Swinging cat, not pictured



Tom: poster boy

Dan: "More tea, vicar?"

"I've never knocked one out on the bus. That's official" Jon

Kieran: in reflective mood

A hunk of burning love... and Didz

All that talking cobblers has clearly come in handy

Didz: getting to grips with the gig

Jon: he *really* didn't want to miss the tourbus

One lucky punter get their poster signe

Didz shields Jon from the rain

THE THOUGHTS OF CHAIRMAN ALBARN

The fight with ostracised guitarist Graham Coxon is over, new album 'Think Tank' is Britpop and man can't survive on cactus juice alone. Fresh from Blur's triumphant five-night stand at the Astoria, Damon Albarn has plenty to share with NME. But first, a stiff drink...

Text: Mark Beaumont Photography: David Ellis

NME

AMAZING 8-PAGE PULLOUT!

WIN A STEREO!
AND A STACK OF CDs!

THE ULTIMATE ROCK'N'ROLL QUIZ

One hundred brain-mangling questions!

How much do you really know?

Quizmaster: Fruity McGuinty
Words: Mark Beaumont, Pat Long, Alex Needham, Peter Robinson, Anthony Thornton

START

HOW TO SCORE Give yourself one point for each question answered correctly. If you only get it partially right – for instance, if you couldn't identify all the rock tattoos correctly on question 26, then you get zero. However, the bonus questions are worth two points apiece. There are also bonus rounds on which you can pick up up to 25 extra points. Eyes down...

1 Which American gameshow did The Strokes parody in the video to 'Someday'?

BONUS Which revered US indie band appears in it with them?

2 What foodstuff was REM's Peter Buck alleged to have thrown around on a plane in 2001, leading him to be charged with air rage?

3 The gap between the first and second Stone Roses albums was longer than which war?

a The First World War
b The Second World War
c The Vietnam War
d The 100 Years War

4 The Libertines' 'The Boy Looked At Johnny' takes its title from a book by which two notorious ex-*NME* hacks?

5 Name the three women Liam Gallagher has had children with. And what is each kid called?

→
→
→

6 What was Jimmy Eat World's eponymous breakthrough album originally called, prior to September 11, 2001?

a 'American Blood'
b 'American Life'
c 'Bleed American'
d 'We ❤ Osama'

7 In the 1941 film *Citizen Kane*, Kane throws a party celebrating the hiring of talented reporters from a rival newspaper, during which everyone sings a song. The lyrics (but not tune) are identical to a verse from which White Stripes track?

8 The artwork for Coldplay's 'A Rush Of Blood To The Head' was taken from a fashion story in which past-it style mag?

9 How many drugs are mentioned in Queens Of The Stone Age's 'Feel Good Hit Of The Summer'?

BONUS Can you name them all?

10 Complete The Streets lyric: *"We met through a shared view/She loved me..."*

11 Which of the following have never covered a Madonna song?

a My Vitriol
b Kelly Osbourne
c Moving Units
d Sonic Youth

12 DFA is an über-hip NYC record label and production company. But what does DFA stand for?

13 Match these DJs with their acts:

1 Terminator X	a Slipknot	1
2 Cut Chemist	b Beastie Boys	2
3 Mixmaster Mike	c Jurassic 5	3
4 Sid Wilson	d Lostprophets	4
5 Jamie Oliver	e Public Enemy	5

14 What unusual sexual practice do The Hidden Cameras have several songs about?

a Necrophilia
b Bestiality
c Felching
d Golden showers

15 Who appeared on *Top Of The Pops* with The Flaming Lips dressed in a dolphin suit?

BONUS Which song were they performing?

16 Name the following bands from their line-ups:

Dick Valentine, Rock'n'Roll Indian, M, Disco, Tait Nucleus, Surge Joebot

Tom, Matt, Brain

Kieran Mahon, Dan Fisher, Didz Hammond, Ben Gautrey, Jon Harper, Tom Bellamy

RZA, Raekwon The Chef, Ol' Dirty Bastard, Method Man, Ghostface Killah, GZA/Genius, U-God, Masta Killa, Inspectah Deck

Caleb Followill, Nathan Followill, Jared Followill, Matthew Followill

17 Who sang about the following?

'The Girl Who Wanted To Be God'

'The Man Who Told Everything'

'The Boy With The Thorn In His Side'

'The Man Who Sold The World'

18 What does Karen O reckon the O stands for?

a Ooh, baby
b Orgasm
c Ohm
d Oh my God!

BONUS What does it actually stand for?

19 When Michael Jackson challenged Martin Bashir to a go-kart race, who won?

PHOTOGRAPHY: ADRIAN GREEN/PHIL KNOTT/CARA BLOCH/PIETER M VAN HATTEM/SIMON CLEMENGER/PHOTOGRAPHY: DEAN CHALKLEY/ANDY WILLSHER/JASON EVANS/SAM JONES/ALPHA/BIGPICTURESPHOTO.COM/SPLASH/WIRE IMAGE

20 **Craig Nicholls only ever eats at McDonald's. What's his favourite meal?**

21 **Which song includes the line: *"I've been poking a voodoo doll that you never knew I made for you"*?**

22 **Match the pop star artists to the paintings:**

Fab Moretti ☐
Craig Nicholls ☐
Graham Coxon ☐
Ryan Adams ☐
Marilyn Manson ☐

23 **Destiny's Child once released a single with which ex-*Coronation Street* star?**

24 **What's The Datsuns' 'Harmonic Generator' about?**

BONUS Who sang backing vocals on it?

25 **What is the alternative title of Radiohead's 'Hail To The Thief'?**

26 **Which act is NOT namechecked in LCD Soundsystem's 'Losing My Edge'?**

a King Tubby ☐
b The Sonics ☐
c Daft Punk ☐
d Can ☐

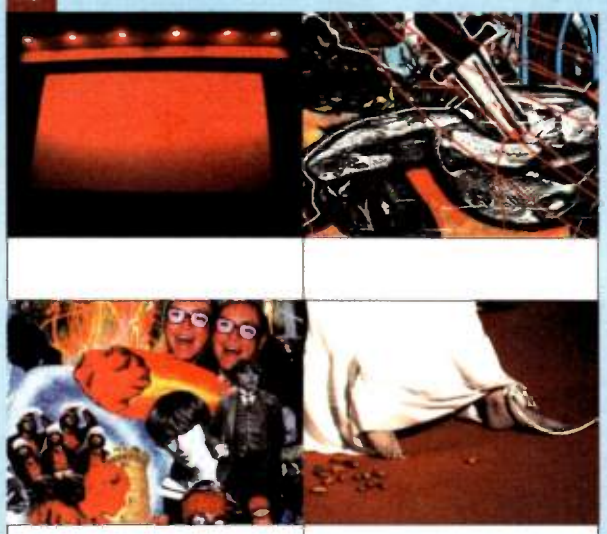
27 **What's the name of the forthcoming Tenacious D movie?**

a *Tenacious D In The Pick Of Destiny* ☐
b *Tenacious D Are The Greatest Band In The Universe* ☐
c *Tenacious D Save The World* ☐
d *Tenacious D Are About As Funny As Catching Sars* ☐

BONUS Who's co-writing and directing it?

28 **Who's gay, Junior or Senior?**

29 **Which album covers are these?**



30 **Which production spin-off outfit recorded their debut album twice, the second time with a rock band?**

BONUS Name the rock band

31 **Which hobby did Blur dummer Dave Rowntree get a licence for in 1995?**

32 **Name three celebrities that have been guests in The Polyphonic Spree choir**

33 **Why did Marilyn Manson walk offstage during his 1999 Iowa gig?**

a Someone stuck a big, yellow smiley face to one of his stage props ☐
b The audience were in danger of being crushed ☐
c An audience member managed to get onstage and in the excitement toppled Manson from his stilts ☐
d The guitarist was wildly out of tune ☐

34 **Which fashion photographer directed The Vines' 'Outtathaway' video?**

35 **Who, in the Oasis saga, was Scott McLeod?**

a The registrar who married Liam and Patsy ☐
b The director of their first video ☐
c The bassist who briefly toured with them in 1995 after Guigsy quit through nervous exhaustion ☐
d Noel's drug dealer ☐

36 **Name two bands who currently wear military jackets onstage**

37 **Whose tattoos are these?**

38 **What was the title of the debut novel by Sleeper's Louise Wener?**

39 **Which influential post-punk band had a song called 'Radio Head'?**

BONUS What album is it on?

EXTRA CREDIT

EARN UP TO TEN BONUS POINTS – ONE FOR EACH QUESTION – FOR EVERY CORRECT ANSWER

1 **In 1984, rock'n'roller Jerry Lee Lewis married wife number...**

a Six ☐
b Four ☐
c Eight ☐
d Two ☐

2 **How many Number One singles have Oasis had?**

3 **How much was Courtney Love offered by *Playboy* magazine to pose naked?**

a £1million ☐
b £500,000 ☐
c £100,000 ☐
d Nothing, she's always getting them out for free anyway ☐

4 **What are 22 20s?**

5 **What was the title of Blur's 1999 album?**

6 **How much did The White Stripes' 'Elephant' cost to record?**

a £4,000 ☐
b £6,000 ☐
c £8,000 ☐
d £10,000 ☐

7 **Approximately how big was the document which Metallica gave to Napster listing copyright violations in 2000?**

a 600 pages ☐
b 6,000 pages ☐
c 60,000 pages ☐
d 600,000 pages ☐

8 **According to 'In Da Club', how much did 50 Cent get out of his record deal?**

9 **Be afraid! What are S Club Juniors about to be rebranded as?**

10 **What was the title of The Who's numerical single from the soundtrack to *Quadrophenia*?**

40 **From which film did Black Rebel Motorcycle Club get their name?**

41 **Who released a single with The Chemical Brothers in 2002?**

a Noel Gallagher ☐
b Richard Ashcroft ☐
c Paul Weller ☐
d Will Young ☐

42 **Name The Warlocks' two drummers**

43 **Who's into having sex, but not into making love?**

44 **Which band were originally called Fecal Matter?**

45 **Ozzy Osbourne once snorted a line of which insects?**

46 **During an *NME* interview in 1998, what question prompted Madonna to complain to her people?**

a Did you eat the placenta?
b Do you spit or swallow?
c Have you had your tits done?
d So, ballpark figure, how many men have you slept with?

47 **What are the last tracks on these Blur albums:**

'Leisure'

'Think Tank'

'Parklife'

'The Best Of Blur'

BONUS Which artist painted the cover for 'The Best Of Blur'?

48 **Whose T-shirt proclaims 'Disco Sucks'?**

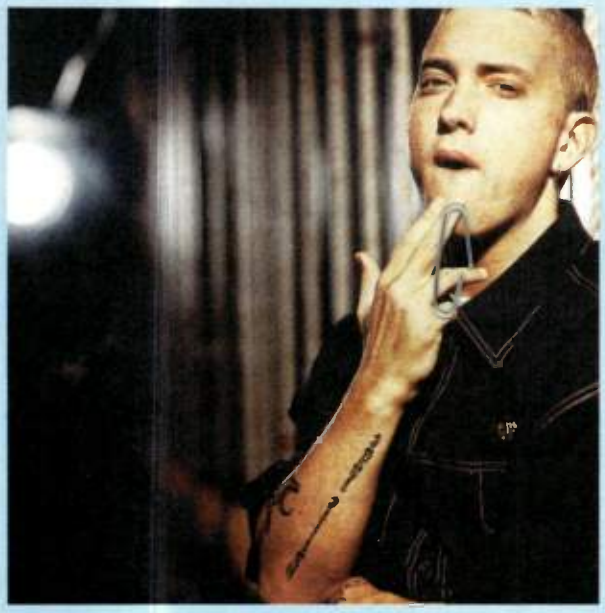
49 **The Eighties Matchbox B-Line Disaster have bought and customised a vintage 1947 Humber Limousine. What's its name?**

50 **Who recently claimed their favourite summer song was 'White Christmas'?**

51 **Which band was recently sued by some of their fans for performing a terrible gig?**

52 **What was the name of the one new song The Velvet Underground wrote when they reformed in 1993?**

PHOTOGRAPHY: ROGER SARGENT/DEAN CHALKLEY/HAMISH BROWN/IAN JENNINGS/PEROU/NME.COM/STEVE DOUBLE/



53 **Eminem's uncle, namechecked on 'Stan' among other songs, committed suicide when he was a teenager. What was he called?**

54 **Weezer's 1995 European tour was cancelled because Rivers Cuomo needed an operation involving a wire cage and pins. What was the purpose of the op?**

a Inserting a metal plate into his skull ☐
b Extending one leg to make both limbs the same length ☐
c Extending his jaw forward ☐
d Straightening his spine ☐

55 **Which band's album starts with the song 'Untitled'?**

56 **Why did The Who's Keith Moon once pay for nine cab drivers to block off both ends of a New York street?**

a He was playing a trick on his manager by saying the President was on his way ☐
b So he could abseil down from his hotel window ☐
c He'd got word that the father of the groupie he was 'entertaining' was coming round to his hotel with a gun ☐
d So he could throw the contents of his hotel room out of the window ☐

57 **What award did The Polyphonic Spree win at this year's *NME* Awards?**

BONUS What was the name of Tim DeLaughter's old band?

58 **Which album did Ryan Adams cover in its entirety, bluegrass-style?**

59 **Who is Irv Gotti?**

60 **At the climax of their live show, what object does Turbonegro singer Hank Von Helvete stick up his bum?**

a The drumsticks ☐
b A lit roman candle ☐
c A cucumber ☐
d The bassist's erect penis ☐

61 **List all the countries in which Liam Gallagher has been arrested**

62 **What was the name of Ash's horror film?**

BONUS Who appears in it playing the role of an FBI Agent?

63 **List Queens Of The Stone Age's...**

Two core members

Two grunge veteran collaborators

Old band

Two side projects

64 **Name the bands whose merchandise this is**

Nirvana ☐ NERD ☐
Mogwai ☐ Yeah Yeah Yeahs ☐

65 **Match the band with the weird place they played:**

1 Spinal Tap 1
2 Mogwai 2
3 Pink Floyd 3
4 Spiritualized 4
5 The Libertines 5
6 The Beatles 6
7 The Grateful Dead 7
8 Metallica 8
9 Sex Pistols 9
10 Jimi Hendrix 10

a At the top of the CN Tower in Toronto
b In their living room in the East End of London
c At the Pyramids during a total eclipse
d On a floating stage in Venice
e At Hawaii's Haleakala Volcano
f On a boat on the River Thames
g On the Isle Of Bute
h On the back of a truck outside an American football game in Oakland, California
i On the roof of 3 Savile Row, London
j Supporting a puppet show

EXTRA FIVE POINTS

Match the person to the Noel Gallagher slag-off:

1 Geri Halliwell 1
2 Victoria Beckham 2
3 Michael Owen 3
4 George Michael 4
5 Liam Gallagher 5

a "He's now trying to make social comment. This is the guy who hid who he actually was from the public for 20 years"
b "You weigh about *two pound*! Have a Dairy Milk and a Hazelnut and then have a lager and go to bed"
c "She can't even fucking chew chewing gum and walk in a fucking straight line at the same time, never mind write a book"
d "A bland, faceless fucking trainee police officer"
e "I think it's quite ironic that he fucking slates dance music and yet now he's down with the Prodigy"

PHOTOGRAPHY: KEVIN WESTENBERG/DAVID ELLIS/COLIN LANE/ANDY WILLSHER/DAVID TITLOW/PERODUNC.COM

66 **Whose botched operation left him shitting out of his sides?**

67 **What was Tatu's cancelled UK tour tastefully called?**

68 **Name that tune! Which songs can be heard:**
On the ad for T-Mobile phones with loads of people snogging in an airport

On the BBC ad for Freeview where lots of TV presenters rip their faces off

On the Agent Provocateur lingerie ad in which Kylie Minogue rides a bucking bronco in her underwear

On the ad for Vodafone featuring David Beckham in a supermarket

69 **Keith Richards once said that Elton John's only claim to fame was writing songs for whom?**

- **a** Dead blondes
- **b** Dumb blondes
- **c** Topless blondes
- **d** Old blondes

70 **Elton John once described Keith Richards as looking like a what with arthritis?**

- **a** Ostrich
- **b** Meerkat
- **c** Monkey
- **d** Pig

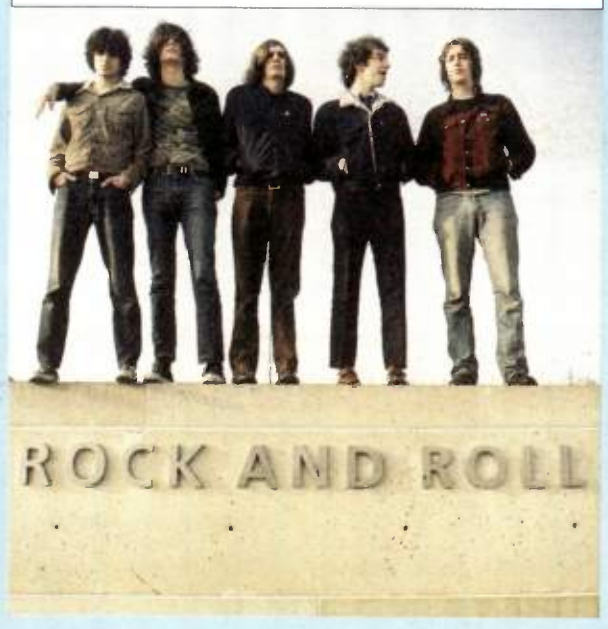
71 **What was the name of The Vines' original drummer?**

72 **Which perennially 'worst dressed' star is Donatella Versace's current muse?**

73 ***"Meat-eating orchids forgive no-one just yet/Cut myself on angel hair and babies' breath"*. Which song, and which artist?**

74 **Which millionaire guitarist owns the first, second and fourth Fender Telecasters ever made – the missing third being used on Kings Of Leon's debut album?**

75 **Which track was left off the US version of The Strokes' 'Is This It' post-September 11?**



EXTRA FIVE POINTS

Match the singer to their correct backing band:

- **1** Nick Cave And... [1]
- **2** KC And... [2]
- **3** ? And... [3]
- **4** Echo And... [4]
- **5** Iggy And... [5]

- **a** The Sunshine Band
- **b** The Bad Seeds
- **c** The Stooges
- **d** The Bunnymen
- **e** The Mysterians

76 **What did The Music used to be called?**

77 **Complete the Missy Elliott lyric: *"Go downtown and eat it like a..."***

- **a** Piranha
- **b** Vulture
- **c** Cheetah
- **d** Boa constrictor

78 **When asked if he did black magic, what did Ozzy Osbourne reply?**

- **a** "Yes, just tie up that virgin and chuck her on the altar"
- **b** "No, but mind you don't trip over the sacrificed chicken on your way out"
- **c** "I prefer Milk Tray"
- **d** "Sharon!"

79 **TRUE or FALSE** P Diddy suffers from coulrophobia – fear of clowns

80 **A report released in 1995 chronicling the FBI's intelligence gathering on John Lennon criticised whose singing?**

- **a** John Lennon
- **b** Yoko Ono
- **c** Paul McCartney
- **d** Linda McCartney

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81 **According to Jennifer Lopez's 'Jenny From The Block', what should we not be fooled by?**

82 **Who reckons themselves:**
The King Of Pop

The Queen Of Soul

The Man In Black

The God Of Fuck

83 **Match the artists to their side projects:**
1 Conor Oberst, Bright Eyes
2 Dave Grohl, Foo Fighters
3 Tom DeLonge and Travis Barker, Blink-182
4 Damon Albarn, Blur
5 Brian Chase, Yeah Yeah Yeahs

a The Seconds
b Gorillaz
c Desaparecidos
d Box Car Racer
e Probot

84 **Who sings with The White Stripes on 'Well It's True That We Love One Another'?**

BONUS What cult band was she in?

85 **What punk classic did Mel C massacre onstage at V99?**

86 **Who is this *New York Times* headline about: 'Singer Wears Paint, Pain And Beer'?**

87 **What do Oasis, Nirvana and The Charlatans have in common?**
a All three were previously the names of less successful bands
b All three had a member who died and was not replaced
c They have all been Number One, Two and Three respectively on the UK and US charts
d They're all from Manchester

88 **What film is the Primal Scream song 'Kowalski' based on?**
a *Psychomania*
b *Performance*
c *Vanishing Point*
d *Chelsea Girls*

89 **Name any three members of The Coral**

90 **Last year, which megastar took lead vocals on Faultline's 'Where Is My Boy'?**

91 **TRUE or FALSE** Steve Bays from Hot Hot Heat once found a dead body

EXTRA FIVE POINTS

Match the stars to the way they died:
1 Kurt Cobain, Nirvana
2 Sid Vicious, Sex Pistols
3 Buddy Holly
4 Jeff Buckley
5 Marc Bolan, T.Rex

a Heroin overdose
b Car crash
c Drowned
d Shot themselves
e Plane crash

92 **Name these controversial videos:**

93 **Match the Radiohead videos to the descriptions:**
1 'Just'
2 'No Surprises'
3 'Knives Out'
4 'Street Spirit (Fade Out)'

a Thom Yorke sings in goldfish bowl as it fills with water
b People do things in slow-motion in a trailer park
c Man inexplicably lies down on the pavement
d It's based on the kids' game Operation

94 **The Verve's 'Bitter Sweet Symphony' samples an orchestral version of which Rolling Stones song?**

95 **One of these bands is not from Detroit. Which?**

a The Detroit City Council ☐
b The Detroit Cobras ☐
c Detroit Spinners ☐
d The Detroit Emeralds ☐

96 **Complete the following Blink-182 album title: 'Take Off Your Pants And...'**

a Suck My Fucking Lizard ☐
b Jacket ☐
c Shoes Too ☐
d Rock! ☐

97 **Which bridge did The Rapture used to live under?**

98 **How many UK Top 40 singles have Led Zeppelin had?**

99 **In a 1965 interview with *NME*, who listed their dislikes as hairy firemen, toenails, glass Mober forks and birds with ears?**

100 **Michael Jackson's 'Invincible' featured a beyond-the-grave rap from which artist?**

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Finished the quiz? Feeling pretty confident, huh? Well, there are two things you can do now. The first is hold onto it until next week, when we'll print the answers. The second, possibly more exciting, option is to go to *NME.COM/quiz* and fill in the answers online. The person with the highest score will win a spanking new Denon DM31 stereo. An updated version of the classic Denon mini-stereo, this tackle is small, beautiful and very, very loud. And we'll even throw in a big pile of CDs for you to play on it!

But hurry! Entries have to be in by 12 midnight on Monday May 19. In the frankly unlikely event of a tie break, the highest scorers go into our electronic hat and the winner will be chosen at random. Get to it!

PHOTOGRAPHY: DEAN CHALKLEY/PIETER M VAN HATTEM/IAN DICKSON

And then there were three: Blur, 2003 model (l-r Alex, Damon and Dave)

"We had our photo taken with all of us back together. We still looked exactly like a band, it was like he'd never been away"

Damon on meeting Graham at Alex's wedding

There's a beast on the hunt around Coachella. Half a barrel of vodka broke open its cage and now it's bounding through the artists' enclosure – past the circle of sycophants sniffing Cameron Diaz's skirt hem; past The Charlatans' Tim Burgess taking on The Libertines at shuffleboard; past a conversation that goes, "Hello, my name is Howlin' Pelle Almqvist", "Hey, they call me Snoop" – and sniffing for *NME* blood. Out in the guests' area it dodges a come-on from one of The Donnas ("Hey, your set was *so* great...") and lunges for the main arena.

"Sir," says an armed cop at the gate sternly, "please use the appropriate exit."

"WHADDAFAHKYAMEANYAFACKINCAAHNNT!!"

The beast goes for the jugular.

"NO!"

With no fear for the consequences, Damon Albarn's minder Smoggy leaps into his path, bundling Damon backwards with his chest.

"It's not worth it!" he hisses as the cop goes for his Mace. "He's a policeman and he's *got a gun*!"

"But I cahn't believe that fuckin' bloke!" Albarn argues, chin squared, fists up. "I hate that about American festivals! All this fuckin' authority!"

In a day of protecting Blur at Palm Springs' Coachella festival, Smoggy has only actually had to protect Damon from himself. Without Graham Coxon around to pick fights with his own reflection, with Alex James having swapped his three bottles of Möet a day habit (according to conservative estimates Alex has blown a million on champagne since 1991) for painting and yoga, you take more notice of how Damon, Blur's only remaining drinker, is such a gloriously *unpredictable* drunk.

Rewind half an hour and Blur are a vision of ragged charm and sophistication, relaxing in the fruitskin-and-Dorito-dip wreckage of their Winnebago after a brave and brilliant 'Think Tank'-centric twilight set. (Damon, onstage: "These songs were recorded in a desert, so it's nice to play them in another one.") They're all jetlagged and struck down with the Taco Squits that have blighted the camp since their recent visit to Mexico City as part of a continent-hopping promotional tour. Alex makes a quick golf buggy jaunt with *NME* to watch Queens Of The Stone Age, shakes off a couple of goth girls pleading for the address of his hotel and heads for bed with a passing quip – "Festivals are just the acceptable face of stadium rock. Hneeear!" In five days he marries video producer Claire Neate in London and there's still the stag do to organise, the flower girls to dress and half the Groucho to invite.

He and drummer Dave Rowntree hop the 9.30pm bus offsite, leaving only Damon to play genial host and cocktail-maker to the stars (like Tim Burgess, who pops in for a vodka cranberry). Eschewing recent fashion errors that would have had Trinny and whatserface gagging on their Yves St Laurent maternity corsets – the tweed-capped rag'n'bone man and bling-laden bovver rapper 'looks' to name just two – he's decked out in a circa-'Modern Life Is Rubbish' suit. He looks healthy and svelte, has the hair of ten Molkos, and is charming and cheerful to a fault.

Half a gallon of vodka later, however, and 'refreshed' by four trips to the caravan's rickety lavatory, he's the Britpop Patrick Bateman: friendly and intense of manner but with eyes of sheer, bloody murder. He decides to take your correspondent on an hour-long trawl of the festival site in search of *NME*'s Steve Sutherland to "discuss" Steve's recent Coldplay article which cast Damon as a pointless experimentalist, and also Damon's misguided belief that an editorial decision was made that Damon must be called fat and bald in the pages of *NME* throughout 2001. Having failed to track El Sutho down, Damon lightens up and decides to nip up onto the side of the stage to watch his mates the Beastie Boys. Except a security guard tells him that only the band's family are allowed up there. And out leaps Nasty Damon once more.

"THIS IS AN AFFRONT!" he huffs. "I've been up on that stage and given a piece of my soul tonight! I MUST see the Beastie Boys!"

We hoof it to the main arena, arriving after 45 minutes as Damon graciously stops for pictures and autographs and hugs old US touring buddies. Once we're finally stage-front though, Damon watches approximately 45 seconds of the Beasties before declaring: "My ears aren't hearing anything they haven't heard before. Let's go and get a drink."

Reverting to Nice Damon again as we prowl backstage, eyes peeled for bald former *NME* editors in cowboy hats, he drawls: "I really love the Beastie Boys. But I wouldn't want to be in the Beastie Boys because they don't have any soaring moments."

True, but perhaps they know the risk of doing a new album set in front of a festival crowd in a country that isn't exactly tired of your old material.

"We could go out there and do a solid hour of hits," Damon states. "but we believe in our record. We decided right at the beginning, that we'd put the emphasis on this record and hopefully the strength of the songs would carry it through to an audience that were basically neutral. I know the Beastie Boys and they don't really want to be doing this sort of hits set. They'd much rather be playing what they're doing now."

Back at the trailer Damon holds forth enthusiastically for an hour on the Iraq war, The Libertines, *NME*, conspiracy theories, the Pixies, 3-D and David Blunkett before entrusting *NME* with the remains of his vodka barrel and heading off to his hotel. (*NME* nicks the barrel, obviously – we'll nick anything.) At dawn, still ranting, he'll climb a hill to watch the sunrise, suddenly get really thirsty and fall foul of the lies they tell you on *Ray Mears' Extreme Survival*.

"I thought, 'Cactus! They've got water in them!'" he recalls ruefully, a week later. "So I tried to break open a cactus and I got cactus spines all in my hand. For anyone who wants to try that in the future, I didn't find any water in it."

And fatherhood is supposed to *mellow you*. This post-natal crazy beast Albarn is bombing even though he *is* the bomb.

In the time between Coachella and *NME*'s next meeting with Albarn at London's Westbourne Studios a week later, Blur have reformed and split up again. Turns out Graham Coxon was booked as DJ for Alex's wedding months in advance, so an awful lot more bonding went on than the holy nuptials of bass twiglet and wife.

"God knows how nervous Alex must've been," Damon explains, "the idea of all of us filling five or six hours together in a confined space *and* getting married. But it was all good, we all got on alarmingly well, just to confound our critics yet again. We had our photo taken, a mini photo-shoot with all of us back together, which was funny. Odd, nice. We still looked exactly like a band, it was like he'd never been away. Nice to see Graham; he was on good form."

Did the two of you have a heart-to-heart?

"We had a few quiet words, so the future is certainly just as ambiguous as it's ever been. We've always said that it probably isn't permanent and after the wedding I would say it's probably as impermanent as we suspected it was."

There's a reunion on the cards so soon?

Damon flashes on his halogen lamp grin. It's blinding. Damon Albarn has a grin that annihilates any Liam sneer in a second. It's a grin that makes you realise that, at 34, the man is still ludicrously pretty. But even when sober there's a touch of the Jekyll and Hyde about him, switching instantly between snappy irritation and glowing good humour.

"Well, y'know, dysfunctional families always get together at weddings and funerals and it defines their next period. If they have a break and they get back, they're either in the right place again or they're not, but once you are a family the familiarity is there anyway. It's about everyone feeling comfortable."

There's been much speculation over the murky truth behind Graham Coxon's unexpected departure from Blur. Some claimed Damon wanted Coxo's grubby hands off the reigns for good. Others suggested that Alex and Dave couldn't work with the recently-out-of-rehab booze fruitloop. So who made the final decision to tell Graham he wasn't needed any more?

"The chronology of it was," Damon says, "we started in November, he didn't turn up, didn't tell us he wasn't turning up and subsequently wasn't around for nearly two months, within which time 'Think Tank' came into being, really. Then he came in and we were really thoroughly out-of-sync by that point because we'd spent two months working solidly and he'd been doing his own thing and it was difficult. The only thing that seemed to have any substance that we did together was 'Battery In Your Leg'.

CONTINUES PAGE 37

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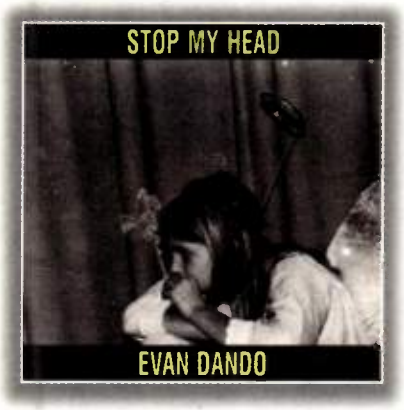

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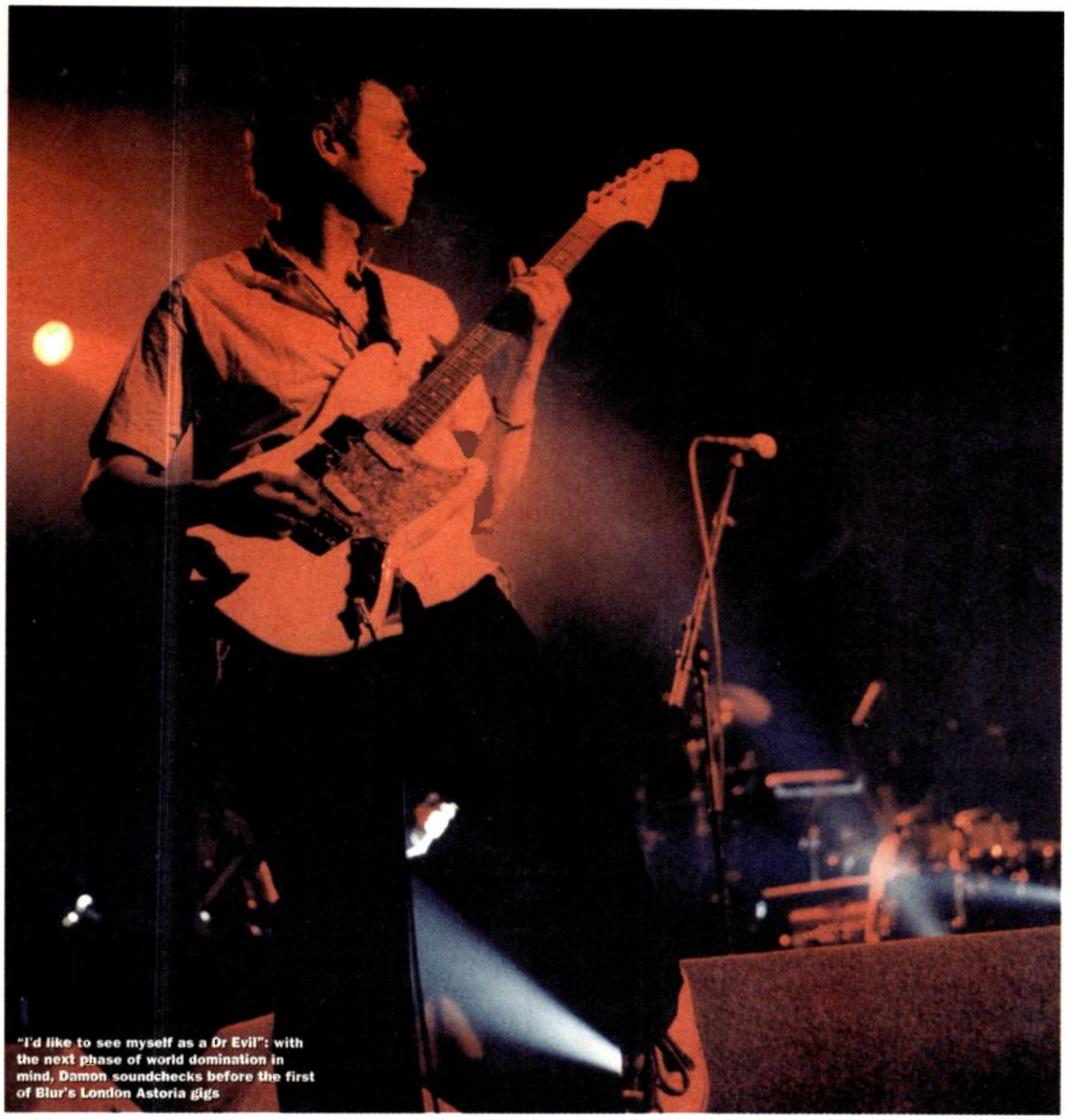

"I'd like to see myself as a Dr Evil": with the next phase of world domination in mind, Damon soundchecks before the first of Blur's London Astoria gigs

FROM PAGE 35

Everything else wasn't working and we'd done all of this work and, y'know, the consequence of him not being there in the beginning was that we had to finish it on our own."

Was he angry that you didn't tell him yourself?

"We did talk about it..."

Across the studio café a cappuccino machine goes berserk, like the spirit of Graham sending a sliver of feedback from Sackedville.

"We talked about it," Damon continues, "but if we'd been able to talk about it properly we wouldn't have felt the need to part company at that point. It was only about communication, it's not about whether we get on with each other. He felt left out and we felt let down, it was a combination of that. I would've hoped it would happen to anyone in the band if they'd behaved the way he had initially. It probably wasn't managed in the perfect way at the end, but it wasn't managed in the perfect way at the beginning.

"We've fallen out so many times before, this isn't anything new, y'know? It used to be weeks and weeks we'd go without talking to each other and now it's just been a year. But all I can say is it was very nice at the wedding and confirmed the feeling we all have deep down that we're lifelong friends. It probably isn't the right record for Graham to work on but it certainly doesn't mean that once we're in the right space again, all of us, we won't be able to make another record together. I don't expect anything but I look forward to it."

Joe Strummer said that as soon as you lose any original member of your group then the band is over.

"I don't think we've lost Graham," says Damon, getting stroppy again. "It's what it is. It's not trying to relive anything from the past, we're happy with what it is at the moment and whether it'll be like that next year remains to be seen. That's an absolute and it didn't stop Joe making music afterwards and thinking it was any less important than the music he made before."

What about the story that you were driving through Camden, saw him walking down the street and you all shouted "WANKER!" at him.

Damon looks appalled: "NO! A few months ago we were going to a photoshoot and we were going really fast in a cab and we saw him walking up Parkway, so we went, 'WEEEEEAAHHH!' We didn't shout 'Wanker'!"

It's extremely good karma (as Alex would no doubt put it these days) that Blur and Graham Coxon should bury their various hatchets right now, just as Blur's seventh album 'Think Tank' is being hailed as one of their greatest artistic triumphs. 'Difficult' it may be. 'Parklife' it certainly is not. But the defence puts it to this court that experimentation is the very lifeblood of alternative music; without it they'd all be morris dancing down Trash. It just depends how you use it: throw yourself blindly into new forms and species of musical wobbliness without keeping hold of a shred of the identity that made your band special in the first place and you'll end up like Radiohead, simply treading water in your vast new musical pools. But Blur are masters of chameleonic adaption, always striving to absorb new cultural and intercontinental influences while remaining, at heart, three (possibly four) blokes in a bloody great pop band.

Hence 'Gene By Gene' has as much of a debt to pay to The Clash's 'Sandinista' as any Marrakesh bazaar, and 'We've Got A File On You' and 'Crazy Beat' are classic Blurpunk whether the pipe music tracks could be used to herd camels or not. And while it's considered naïve to take Blur's reinventions at face value – 'Think Tank' was only made in the hope it might broaden inter-cultural understanding in a time of war – surely, artistically, Blur have one up on Radiohead this year?

"I'm glad that Radiohead exist," says Damon. "They're interesting and they're independent in the true sense of the word. Which is an issue I've always had since right at the beginning because we signed with a major label, albeit through a quasi-indie, and when we started it was C86, the zenith of indie music, and we always felt that independence was something... 'Parklife' was a very independent record. It happened to be very commercial but independence isn't defined by how many records you sell, it's how you think and act and conduct yourself."

Unlike, say, Coldplay. Didn't you recently join the ranks of not-quite-as-successful-as-Coldplay acts to have a pop?

"No, I wasn't having a go," says Damon. "What I actually said was that, having been asked to make a speech at the Brits, they gave us just one soundbite. I just felt that was a bit half-hearted, considering what's been happening and what will continue to happen."

It was a speech which should've been made at the anti-war march. But you were too drunk to make it.

"Well I did have a bit to drink at the march and I was really ashamed of myself for that," Damon admits. "But you've got to remember that half of the source of that over-emotional reaction was that my grandad, who was an original conscientious objector, went on hunger strike at the end of last year and died at the age of 90. I was with my dad and my sister and we were starting the march and I was really, really remembering my grandad and feeling very sad about it and wishing he'd have been able to see this march because it would've meant an enormous amount to him. No story that's reported is necessarily the full picture and sometimes I don't give the full picture because I don't want to divest that much of my private life, but that is the truth. It was a combination of drink and being upset about private things and I didn't portray myself in the best light and I totally admit that and I'm sorry if I let anyone down."

"Britpop is so inextricably linked to Blairism. It's not resolved until President Blair steps down"

Damon on the future

Great bands capture a generation: The Stone Roses, Sex Pistols, Nirvana, Coldplay. Legendary bands, meanwhile, capture a generation twice – Bowie, The Beatles, the various incarnations of Joy Division/New Order, perhaps. And Blur. Blur, more than any other contemporary group, have the firm melodic identity and envelope-pushing incentive needed to become one of *those* bands that not only change the way music is appreciated, but change the way music is *recorded*.

The problem is, according to Damon, that Britpop's not finished yet.

"I feel that Britpop is so inextricably linked to Blairism," he says, "that until the end of that we're gonna have Britpop. It's just another development of it. What's come to replace Britpop? I think UK garage was the next thing. That still firmly had a very British identity, so therefore that was Britpop as well, really. I'm still Britpop, this record is Britpop. How can you revive something that hasn't finished? That's why that film *(Live Forever)* was an ultimately empty experience, because it's not resolved until President Blair steps down."

Or maybe we're talking about President Albarn. We hear that the most poppy Blur songs were held off the album. Were they saved for Gorillaz?

Damon shrugs: "It's very cult to like Blur in America. With Gorillaz it was very nice because all I really had to do was concentrate on the music. I didn't have to do thousands of interviews and I didn't have to go through a daily cross-examination. So obviously, if you're talking about something of global proportions, that's preferable because the hardest part of making music for me is the cross-examination. Where I've always failed is through a combination of being over-emotional and quite straight-talking; people are highly suspicious. But in a way, if you're a cartoon, just by the nature of that medium, you can't be suspicious of a cartoon. Cartoons are wonderful things because they're exempt from a lot of the things that human politics demand of you."

So it's official! Blur suxxx and Gorillaz rulezzz! And Damon has it all sewn up – he's a worldwide pop phenomenon with Gorillaz while keeping Blur on to prove he's an Important, Ground-Breaking Artist. Right?

"I'm not denying it," he huffs, beatifically. "It's just... as I say, I'm a highly emotional person, so I react very strongly to things that I either fall in love with or I feel the need to express some sort of counter-opinion to. The world, as the last few years has shown us all, is highly combustible and being someone who's sensible to undercurrents that might come to the surface doesn't mean you have a masterplan. I'd like to see myself as a Dr Evil, though."

NME hereby offers the podium to Mr Damon Albarn. Sir, will you take the mic?

"I tried to break open a cactus and got cactus spines all in my hand. For anyone who wants to try that, I didn't find any water in it"

Damon on desert refreshment

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LIFE IN THE OLD PROG YET

Forget wizard capes, two-hour bass solos and triple gatefold concept albums. This time around, bands like Oceansize, Dead Meadow and Canyon are making double sure prog rocks

Text: Hardeep Phull

Canyon: It's only a short step from standing in leafy glades to writing songs about elves, you know

"Punk is a great point of entry for kids getting into music but there's only so much you can do with it"
Jason Simon, Dead Meadow

Oceansize: the Manchester wing of the new prog revolution

Dead Meadows: is that a fledgling beard we can see?

How far are we willing to go with the rehabilitation of unfashionable music genres? We've revisited synth-pop. We've reappraised punk-funk. We've even revived hoary old 12-bar blues. But until now most of us would rather confess to being a hardcore Toploader fan than admit liking prog rock.

Lately, though, the songs have been getting longer, the arrangements grander. Is this the sound of a new generation reacquainting themselves with the 15th fret? There's something brewing in the swirling psychedelia of The Warlocks and the mesmerising orchestral grandeur of Hope Of The States. It looks like the second coming of prog is upon us. And this time, it sounds fucking fantastic.

"When we first started, every band in Manchester sounded like Oasis. Now they all sound like The Stooges," points out Oceansize singer Mike Vennart. He's not the only one fed up with the hordes of deodorant-dodging garage rock retro-gibbons. Like Radiohead before them, Manc five-piece Oceansize have washed their hands of indie credibility to attempt songs on the scale of Pink Floyd. Listen to the triple-layered guitar attack on the new 'One Day All This Could Be Yours' EP.

"I'm always a little bit self-deprecating when talking about our band to people," Mike admits. "I tend to be really dismissive and say 'We're a bit proggy and instrumental... you probably won't like us'. That's just because 'prog' is such a dirty word."

Vennart's self-deprecation hides a fuck-you, go-it-alone attitude that in some ways recalls Oasis. After all, weren't Status Quo the last band you were supposed to sound like in '93?

"I do love The Strokes," admits Mike. "But when you've heard 'Is This It' for the 20th time, it becomes like a nursery rhyme. I'm really proud that we create music that requires a higher level of involvement and fair play to *NME* for pointing bands like us out." Well, we do our best.

If the rising whiff of prog is a reaction to an over-egged punk revival, it's no surprise to find two proggy bands emerging from Washington DC – to this day, the capital of hardcore.

"A lot of old punk kids just get bored with the same kind of sound," reckons Dead Meadow singer Jason Simon whose band dabbles in the heavy, '70s stoner-rock of Black Sabbath, with fiddly wah-wah guitar over the top. "There's no doubting that Fugazi were an amazing band but they get imitated all the time so it becomes tempting to pretend that punk never happened and listen to what went before. As a starting point, punk is a great point of entry for kids getting into music but there's only so much you can do with it."

One of the main objectives of punk (on both sides of the Atlantic) was to destroy the idea that only the most skilled musicians could be in bands and to bring rock down to a more universal plane. All the more ironic, then, to find that the revived DIY ethic is generating its own reaction and encouraging pockets of bored punk rockers to go out and buy the first few Led Zeppelin albums because they contain more than three chords. DC contemporaries Canyon occupy the same headspace as the Meadow but prefer a slightly more countrified brand of progness (refer to the excellent debut album 'Empty Rooms' for proof).

"I grew up in Missouri," says guitarist Joe Winkle, "and our singer came from the south so country is definitely represented in what we do. Plus, we're sick of all the angular guitar-punk shit that has been coming out of this town since forever. I understand why people would term us as prog, but we're not like those balding, middle-aged, pony-tailed guys who've had 20 years of guitar lessons."

All right, we admit it, neither Canyon, Dead Meadow nor Oceansize are proper prog. They rock too much and they keep a tongue firmly in one cheek. But for these bands to stand up and say, actually, they're not too fussed about the authenticity of the blues or the purity of garage rock, means that things are gradually moving on. And if you think that's disturbing, wait 'til you see The Mars Volta. Two former members of At The Drive-In, their debut album (out in June) features artwork by Pink Floyd stalwart Storm Thorgerson, 12-minute jams, jazz noodling and an entire accompanying book by head Martian Cedric Bixler. It's all very well leading the way out of the uptight punk ghetto, but if we don't keep an eye on this lot it'll be gatefold sleeves and songs about Gandalf before you know it. Keep 'em peeled, readers.

YES, YES, YES!

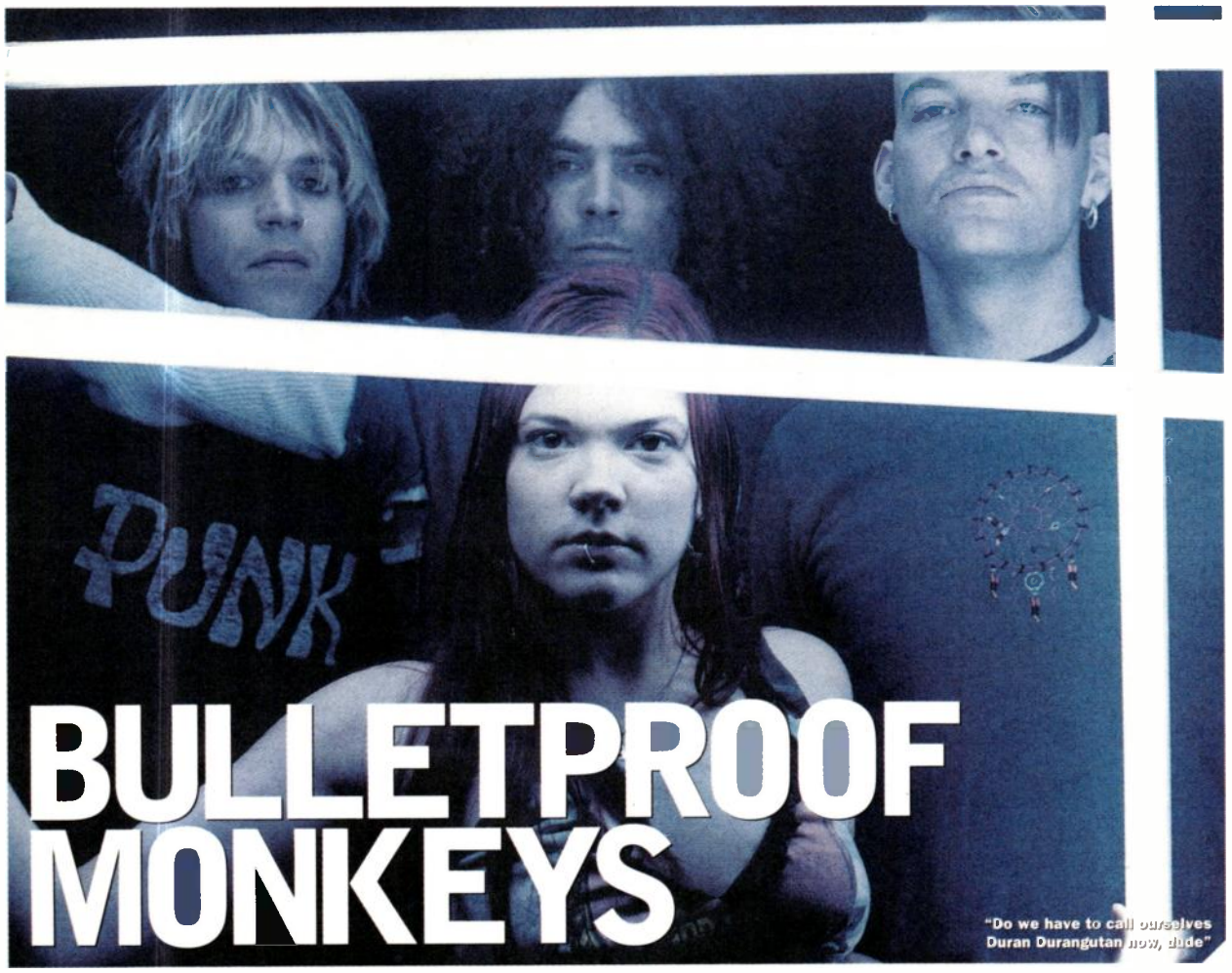
Three prog albums that were actually good

PINK FLOYD
The Dark Side Of The Moon (1973)
With its seismic solos and specific concept, this is the prog bible. Massively influential and invariably the album your dad will reach for just after uttering the immortal phrase 'Now this is real music'. He's got a point, y'know.

QUEEN
A Night At The Opera (1975)
If the grand title didn't give away Queen's progressive and conceptual ideas for rock music, the multi-staged six-minute single 'Bohemian Rhapsody' surely did. All together now: *"O mama mia/ Mama mia, let me go..."*

YES
Close To The Edge (1972)
Before this English collective descended into pantomime and ridiculous self-indulgence, Yes were a highly regarded band, not least for this album which utilised some of the most advanced recording technology of the time. Good tunes too.

NME.COM/AUDIO HEAR OCEANSIZE'S 'BREED SIAMESE' FROM THE 'ONE DAY ALL THIS COULD BE YOURS' EP ONLINE NOW



BULLETPROOF MONKEYS

"Do we have to call ourselves Duran Durangutan now, dude"

PORTLAND INDIE HEDONISTS BOUNCE BACK, AGAIN. THIS TIME WITH ADDED DURAN DURAN

THE DANDY WARHOLS
Welcome To The Monkey House
(PARLOPHONE)

Long-term absentees from humility and celibacy; straight A students in Advanced Pharmaceuticals and partial to pretty much everything your parents consider to be A Bad Thing, the fact remains that The Dandy Warhols still manage to irritate as many people as they excite.

Having scored probably the most blasé hit of all time with 'Not If You Were The Last Junkie On Earth', rock's premier wastrels were drifting contentedly towards oblivion until 'Bohemian Like You' became a mobile phone-selling smash two years ago and they suddenly found themselves charting the same course as the retro-sexual zeitgeist. Cue a bizarre 'experimental' set supporting David Bowie at Meltdown and a lacklustre appearance at Glastonbury and all those earlier presumptions seemed to be re-confirmed: for the Warhols, just remaining upright was clearly enough.

All of which leads us to their remarkable fourth album 'Welcome To The Monkey House'.

Produced by Duran Duran's Nick Rhodes and featuring an all-star guest line-up including Evan Dando, Chic's Nile Rodgers and (cough) Simon Le Bon, it sees the Warhols bid *adieu* to conventional reality altogether and head instead for a sleazy universe where lurking in the corners of nightclubs is mandatory and the only lighting comes courtesy of glitterballs.

Gone completely is the reliance on the ancients (Neil Young, Stones, Dylan) and instead we get fizzy T.Rex pastiches, shameless nods to the Duran Duran of 'Planet Earth' and enough bleeps'n'sleazy disco bass to suggest electroclash has an unlikely following among the dissolute rock community in Portland, Oregon. It's brave, bizarre and, occasionally, quite beautiful.

As you'd imagine in the middle of such drastic musical plastic surgery, lyrically Courtney Taylor-Taylor is as bitchy as ever. 'We Used To Be Friends' finds him being bugged by tiresome old friends he can't even remember – presumably via *Fiends* Reunited – while 'You Were The Last High' opens with the lines *"I am alone/But adored by a hundred thousand more"* which you'd imagine caused even arch-narcissist Nick Rhodes to raise an eyebrow. Elsewhere he drones wearily over electro-Velvets ('Insincere Because I'), revels in the joy of chemical breakdown ('Hit Rock Bottom') and generally has a field day as the band attempt to recreate Blondie's 'Heart Of Glass' at every turn.

If, occasionally, the band sounds clumsy in their switch from drowsy retro-rock to twitchy disco, so be it. In a world where practically everyone you can think of rush releases new albums to cash in on what they've got, the Warhols have blown the recording budget on hiring their heroes, lost their marbles on drugs (again) and indulged themselves thoroughly.

"See if we can do this in one toke... take," blurts Courtney just before 'I Am Over It'. No chance. See you in five years, dudes. **7**

Paul Moody

PHOTOGRAPHY: SAM JONES

GOING APE

Music rubs its crotch against evolutionary theory. And it feels good

The Beatles
'Everybody's Got Something To Hide Except For Me And My Monkey'
Brilliant, simian-inspired Lennon rant from 'The White Album' against all those who doubted his love affair with Yoko Ono would last.

Pixies
'Monkey Gone To Heaven'
Squalling genius as the godfathers of grunge get into ape chic on 'Doolittle'.

Ian Brown
'Dolphins Were Monkeys'
King Monkey rewrites Darwinian evolutionary theory during the course of five epic minutes of space-baggy. From 'Golden Greats'.

SERART
Serart (SERJICAL STRIKE)

Esoteric side-project from lead System Of A Downer

It is unlikely that this collaboration between Serj Tankian of System Of A Down and an Armenian multi-instrumentalist called Arto will get devil's-horn signs being thrown skywards at Donington. Ever.

But it is nowhere near as horrendous as it might have been. Though it is categorically (shudder) world music and contains much tune-free noodling, there are still moments like 'Metal Shock' and 'Facing The Plastic' where the strange instrumentations combine with inflections of jazz and funk and surging electronica to form something genuinely unique. Even so, it will sell seven copies and the world will be unaffected. **5**

Pete Cashmore

CURSIVE
REISSUE

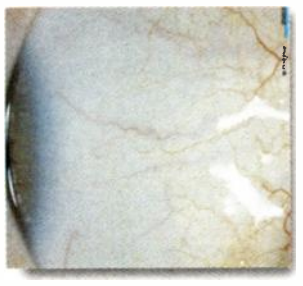
Cursive's Domestica
(SADDLE CREEK)

Timely revisit for Nebraskans' third album

Most reissued albums are the record label equivalent of your mam showing the new girlfriend who thinks you're a smouldering sex leopard pictures of you as a spotty Level 42 fan.

Not so Nebraska's Cursive who, by the time they recorded this third album in 2000, already boasted the grandeur of Afghan Whigs and Fugazi's righteous fury. They've since grown a psychopathic cello and dark intents, but 'The Lament Of Pretty Baby' and 'The Game Of Who Needs Who The Worst' are accomplished blueprints for Cursive's artily skew-whiff and romantically devastated brainpunk. **6**

Mark Beaumont



MINUS
Halldor Laxness (SMEKKLEYSA)

The Icelandic QOTSA run riot

In 1998, Minus were the first hardcore band in Iceland. By 2001, they'd tired of cacophony and hooked up with Curver – the Icelandic Aphex Twin – to produce a hard splicing of avant noise and harsh electronica. Now they're making another leap forward to create arctic stoner rock.

Imagine if Queens Of The Stone Age had thrown their generator parties in the icy tundra instead of the desert. Sabbath riffs and diesel-soaked melodies are tied to a strung-out momentum, but with the northern wastes adding unpredictability. 'Boys Of Winter' is a psychoid mushroom symphony, 'The Long Face' a squealing road trip. This is an exhilarating journey into the dark heart of psychedelic hardcore. **8**

Ian Watson

THE ESSEX GREEN
The Long Goodbye
(TRACK & FIELD)

Collegiate country hymns from eager NY trio

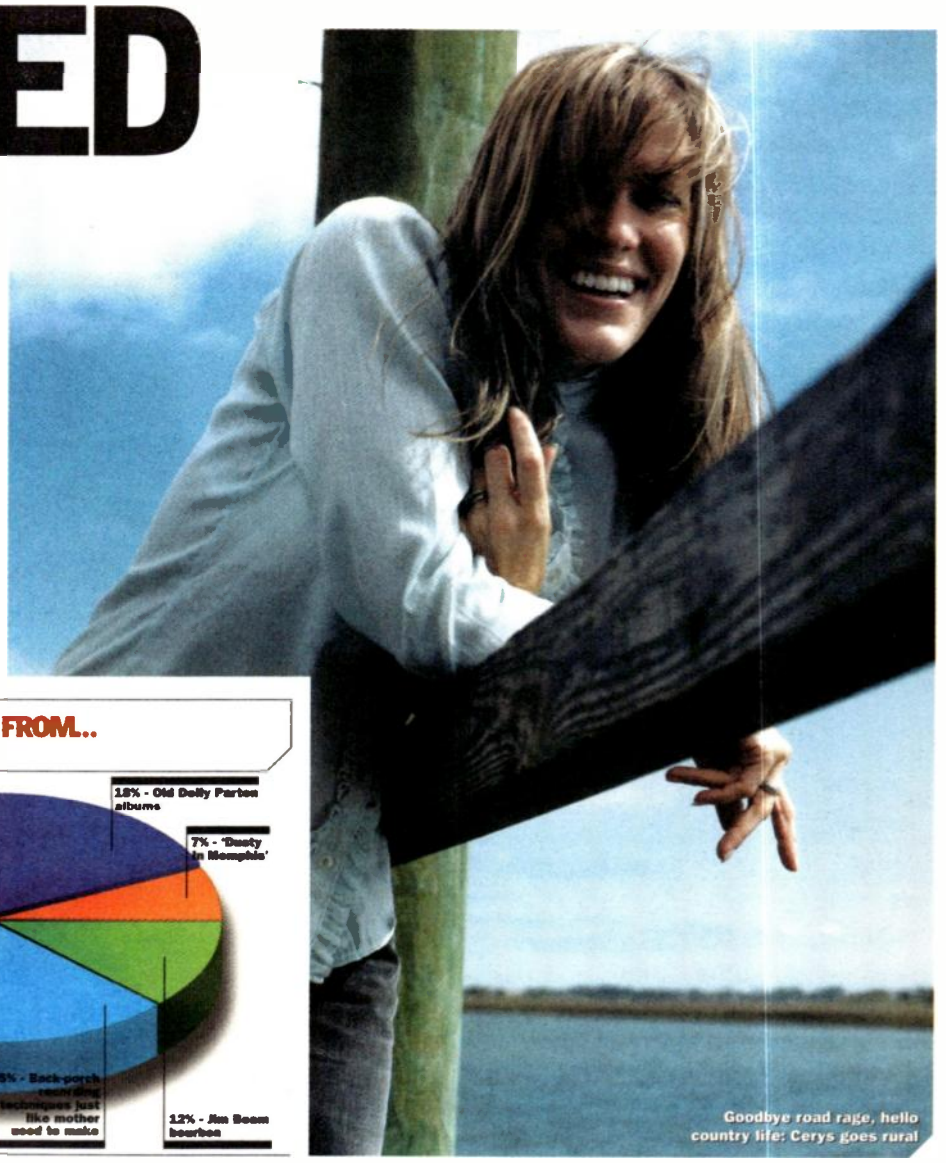
The art-school sleeve makes one thing certain: if you're looking for greasy, plank-spanking rockers you're in the wrong place.

The shuffling alt.country softness of 'Lazy May' and 'Southern States' carry the lonely twang of big mountains and empty roads, but there's an element of wry detachment in the songwriting that suggests academic interest rather than passionate self-expression. It's as if The Essex Green were set a music project on classic Americana and really wanted an A. Folk, bluegrass banjos and plaintive slide guitars all drift in and out, but this arch indie exercise is a little too bloodless to be truly moving. **4**

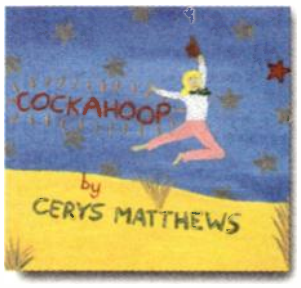
Tim Wild

HALF-COCKED

CERYS' COUNTRY COMEBACK: PATCHY BUT NOT LACKING IN DOWN-HOME CHARM


Goodbye road rage, hello country life: Cerys goes rural

CERYS MATTHEWS
Cockahoop
(BLANCO Y NEGRO)



Bouncing back from the messy collapse of Catatonia two years ago, drying out in the Priory, moving to Tennessee and getting married – Cerys Matthews could easily have made a royal twat of herself on her first solo album. The Nashville skyline has always offered a siren call to singer-songwriters with something to prove, only to snuff out countless careers as the vain, the foolish and the plain drunk seek validity in the capital of country.

Thankfully, Cerys makes the shift with unshowy ease. Aided by Bob Dylan's former pedal steel guitarist Bucky Baxter as producer, she embraces country's more shambolic and soulful side with a pleasing lack of purism. There's even a ragged old French drinking song and a gorgeous Welsh language hymn, all ribboned up in honeyed twangs and swoonsome wonderment.

Over half of 'Cockahoop' consists of cover versions and standards, lending it more an air of stop-gap side-project than full-scale reinvention. Not that Cerys doesn't give her all in her usual ballsy manner. But freed from the knicker-waving bombast that characterised Catatonia at their most populist, Pembrokeshire's answer to Karen O now sounds as breathy as she does bullish.

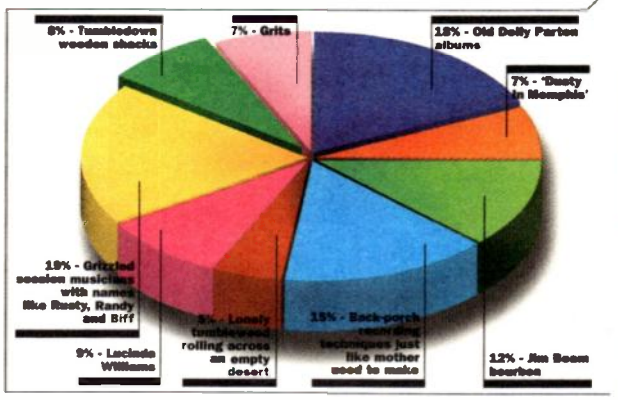
Opening number 'Chardonnay' is not an original Matthews composition but easily could be, singing the praises of cheap wine with a mix of slurred saloon-bar swagger and unspoken sadness. And the grand finale 'All My Trials' is an evergreen spiritual lament previously tackled by Elvis and Paul McCartney, among many others, which here becomes a surging Celtic gospel anthem.

The 11 remaining tracks may be uneven in quality, but none lack grace or charm. 'Only A Fool' and 'Caught In The Middle' are lovely, gently euphoric heartbreakers and a junk-shop shuffle through The Handsome Family's quirky Old West elegy 'Weightless Again' tips its ten-gallon hat to the alt.country generation. Only 'The Good In Goodbye' pushes the lo-fi ethos to breaking point, with Cerys sounding hoarse and forced.

Wilder than Jack White, warmer than Ryan Adams, Cerys still has one of those voices that could level housing estates. She deserves a bigger vehicle than 'Cockahoop' to contain her but this will do for now. **6**

Stephen Dalton

THIS ALBUM WAS MADE FROM...


8% - Tumbledown wooden shacks
7% - Grits
18% - Old Dolly Parton albums
7% - 'Dusty In Memphis'
19% - Grizzled session musicians with names like Rusty, Randy and Biff
9% - Lucinda Williams
5% - Lonely tumbleweed rolling across an empty desert
15% - Back-porch recording techniques just like mother used to make
12% - Jim Beam bourbon

IT'S JO AND DANNY
But We Have The Music
(DOUBLE SNAZZY)

Edgy folk from a quiet Welsh bedroom

Welsh folk artists don't usually make the pages of *NME*. Time to reach for the reviewer's dictionary. Plaintive? Winsome? Heartfelt? Thankfully none of these are necessary. With a spiky edge reminiscent of Belle & Sebastian, It's Jo And Danny's open, honest and deceptively sophisticated songs capture love, loss and loneliness without falling back on the well-worn clichés of acoustic self-regard.

Roping in all manner of quirks including Welsh rappers and traditional Celtic musicians, the idea of this album might be enough to scare any reasonable listener to death, but there's no avoiding the fact that this is clever, well-crafted and sensitive stuff, borne of completely genuine emotion. 'But We Have The Music' is a stealthy, low-key marvel. **7**

Tim Wild

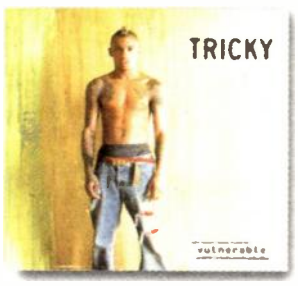
BRASSY
Gettin' Wise
(WIIJA)

NYC/Manc art-hop. Not as enticing as it sounds

There's nothing intrinsically wrong with all your songs sounding the same – just ask The White Stripes, Public Enemy or AC/DC. A signature sound speaks loudly of a band's rigorous approach to the sonic arts and of a telling talent for texture. Or, at least, it should. Sadly, in the case of NYC/Manc hip-poppers Brassy, the signature sound speaks only of a woeful lack of imagination.

Factory-set keyboard noises, play-in-a-day drum patterns and mildly distorted vocals leave potentially sassy material like 'Hit 'Em Hard' and 'Still Stealing' sounding flat and uninspired, while 'Mine''s choppy guitar and plodding beats could be unloved refugees from an INXS demo circa 1987. 'Gettin' Wise' isn't the worst record in the world, it's just another unnecessary one. **3**

Rob Fitzpatrick



TRICKY
Anti-Matter
(EPITAPH)

The King Of Comedown mumbles his way back to form

Just because Tricky's paranoid, it doesn't mean we don't like talking about him. Having provided the perfect soundtrack to the Britpop hangover with 'Maxinquaye' eight years ago, the intervening years have seen Tricky murmur his way slowly towards obscurity.

'Anti-Matter' finds him based in LA, shunning the celebrity circuit and keen to show off his hitherto unexplored 'upbeat' side. Aided by latest muse Constanza Francavilla, he just about manages it. The title track is a frazzled pop classic, 'Dear God' a stoned soul anthem and 'Moody', as you'd imagine, is as good as it sounds. It's doubtful such introspection will trouble the dizzy end of the charts, but Planet Pop has most definitely got its strange cross-dressing uncle back. **8**

Paul Moody

THE AGENDA!
Start The Panic
(MUST DESTROY)

Everything not nailed down ends in an exclamation mark

Owww! God*dam*! A short lesson in rock: never, ever sing. Not when you can scream so hard your lungs erupt. It's a timeless rule and one gobbled up and spat out whole by Athens, Georgia's Agenda! throughout this frenetic ram raid of the tail end of the garage rock party. Every track sounds like a bar room brawl with pre-'66 Rolling Stones punching the shit out of The Hives; from the pleadingly passionate ('I Want The Panic!') to the dumbly sex-crazed ('50,000 Watts Of Love!'). If it's intense, and if it involves shouting, they've got it covered.

If you remember the first time that 'Hate To Say I Told You So' – or, for that matter, Count Five's 'Psychotic Reaction' – shattered your head, you'll know the score already. If not: no worries. Just get! This!! Now!!! **8!**

Anthony! Thornton!

VENUS HUM
Big Beautiful Sky
(ARISTA)

Tennessee's first sighting of the lesser-spotted synthesizer

Venus Hum are an electronic threesome from Nashville. Those fearing Garth Brookes' back catalogue being fed through a My First Casio should relax because, thanks to the star-glazed vocals of Annette Strean, their debut is almost the electrical shower of warble-pop weirdness they want it to be.

Strean's voice contorts itself beautifully around 'The Bells' and 'Springtime #2' like Kate Bush suffering severe delusions of grandeur and all is well until the backing tracks come to the fore and reveal themselves unfit to wipe Erasure's jizz stains off your local pub's karaoke machine (see eurotrance nightmare 'Soul Sloshing'). A little while until we see cowboy boots storming the dancefloors of Nag Nag Nag, then. **6**

Tim Jonze

NME'S PICK OF THE MONTH

What we said about the past four weeks' best CDs

DEFTONES
Deftones
(MAVERICK)
"A modern, crafted rock record that sounds violent, deranged and desperately, incurably miserable."

CANYON
Empty Rooms
(WICHITA)
"Americana at its most sparkling."

BLUR
Think Tank
(PARLOPHONE)
"Blur's creative spark remains undimmed."

YEAH YEAH YEAHS
Fever To Tell
(DRESS UP/POLYDOR)
"The good news is that, as debut albums go, it's terrific."

LEX GO CRAZY

MIND-ALTERING EXPERIMENTIA FROM THE WORLD'S WEIRDEST INDEPENDENT HIP-HOP LABEL

Tes: putting the 'mental' into 'experimental hip-hop'

PHOTOGRAPHY: JAMIE JAMES MEDINA/ELLIS PARRINDER

VARIOUS
Lexoleum
(LEX RECORDS)

Lex might just be the strangest, most wonderful hip-hop label in the world. While it's perfectly likely that other rap labels would share such Lex-artist track titles as 'Daddy's Car', 'Afterschool America' and 'Casanova', there isn't a single other one that would countenance putting out surreal, beautiful cuts called things like 'Haunted Hairpiece', 'Eneby Kurs' or 'Calamine Lotion Part 3'.

Lex don't do things like other hip-hop labels. Funded by the mighty Warp Records, Lex have been afforded the opportunity to stretch out a little, to consider art rather than chart. If you have any interest in hip-hop's blurred margins – where inspired and melodic experimentalism meets beats and rhymes – then this, their first ever compilation, should be at the top of your wants list.

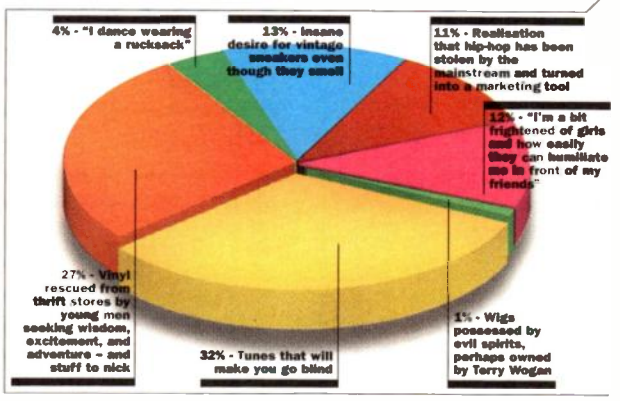
But don't get the idea it's all chin-stroking, backpack-wearing seriousness. Danger Mouse & Sage Francis, Anticon-affiliated MCs, ride a soaring string section and lurching break to stick a middle finger up to lazy haters. DJ and producer J-Zone's 'Calamine Lotion Part 3' is more full of *"Bitch!"* cut-ups and diss-friendly anger than early NWA, while Peaches & Mignon team up for 'Casanova', but it's elsewhere things get really interesting.

Tes' 'Big Shots' floats along on soft soundtrack melody and drum rolls, the voices flowing in and out of each other imperceptibly. Non-Prophets' 'Come Come Now' is a lesson in rattling horror-movie piano and dark sexual paranoia. Madlib dishes up 'Untitled', where Japanese Taiko music meets superbad funk drums and what sounds like sampled crackhouse ravings. But it's Brighton's Mummy Fortuna who'll really stay with you, their insanely fast raps scratched across the pitched-down, Eno-esque music.

Ultimately, though, 'Lexoleum' thrills by proving how far music still has to go, how we've seen nothing yet, how the best is just around the corner.

Rob Fitzpatrick **8**

THIS ALBUM WAS MADE FROM...

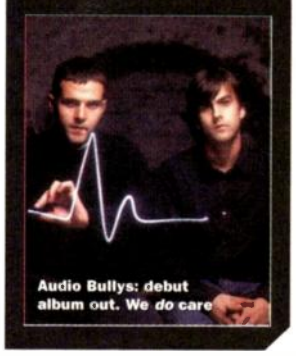

4% - "I dance wearing a rucksack"
13% - Insane desire for vintage sneakers even though they smell
11% - Realisation that hip-hop has been stolen by the mainstream and turned into a marketing tool
12% - "I'm a bit frightened of girls and how easily they can humiliate me in front of my friends"
27% - Vinyl rescued from thrift stores by young men seeking wisdom, excitement, and adventure – and stuff to nick
32% - Tunes that will make you go blind
1% - Wigs possessed by evil spirits, perhaps owned by Terry Wogan

REVIEWED NEXT WEEK:

AUDIO BULLYS
Ego War (SOURCE)
After the thuggish thrills of stellar single 'We Don't Care', the overdue debut from the band people are already calling 2003's The Streets arrives at last.

VARIOUS
Morrissey: Under The Influence (DMC)
With a new Moz album still somewhere in the ether, Dame Misery bestows on us the multifarious roots that power his muse.

FALLACY
Blackmarket Boy (VIRGIN)
The hottest star of UK hip-hop mixes just about every street style on his debut, featuring guests Fusion and Tubby T.



Audio Bullys: debut album out. We *do* care

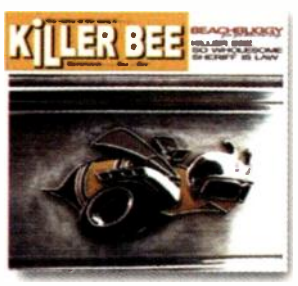
THE GO
The Go
(LIZARD KING RECORDINGS)

The sound of the wheels falling off the Jack White bandwagon

If this were a documentary it'd be called *When Blues Go Bad*, and it wouldn't even get on Channel 5. The Go may have once boasted Jack White in their line-up but, on the basis of this album, that must have been around the time of the American Civil War. 'The Go' aims to combine the rich traditions of Detroit's soul, garage and proto punk. A fine ambition, but when the results are weedy glam reruns ('Ain't That Bad') and castrated Stones-athons featuring riffs that loop for 15 years ('He's Been Lying'), it all turns to shit. Indeed, rather than conjuring the image of Detroit, the nearest comparison is with Status Quo. Without the Quo's edgy experimentalism.

An album which deserves to be treated with the same kind of respect as a dose of cock rot. Only more irritating.

Anthony Thornton **1**



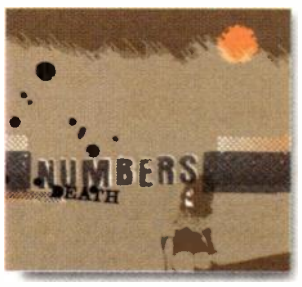
BEACHBUGGY
Killer Bee
(POPTONES)

Astonishing rock action from Doncaster

Listening to this, the third long player from Doncaster garage rawk scumfucks Beachbuggy, is akin to a night spent scoffing mind-bending hallucinogenics and going boggle-eyed watching cable TV. It's a feast of B-movie treats, shock-rock panache and all out rock'n'roll carnage.

And Beachbuggy have the skill and courage to pull this off perfectly. The band's backline of two drummers provide blast-furnace beats, guitars wail like castrated geese, while the perverse mindset of singer Jack Straker waxes lyrical on the subject of killer bees, murder most horrid and the thrills of fast automobile action. *NME* recommends listening to it while bludgeoning small animals to death in a petrol-asphyxiated state. Yes, it's that good.

James Jam **8**



NUMBERS
Death
(TIGERBEAT6)

Digital punk remixes that jump up and down

A collection of reworked versions from the previous 'Life' album – see what they did with the title there? – which allows a variety of remixers, reworkers and downright vindictive demolishers to get their hands on several 'Numbers' numbers (it's catching) and wreak all manner of digital punk havoc. And there are some right belters too. 'Prison Life' by Gold Chains will have people wearing out their Adidas boxing boots faster than you can say 'messy mohican'.

You know the drill here: young women shout through distorted vocoders, '80s synth sounds are artfully mangled – but the whole thing actually works pretty well. It very much sounds like people throwing themselves repeatedly against walls for the fun of it, which is about as much as you can hope for, really.

Tim Wild **7**

TOMAHAWK
Mit Gas
(IPECAC)

Piss-soaked metal sickoids return

Despite being one of the architects of nu-metal with his old band Faith No More, Tomahawk singer Mike Patton has never displayed anything but utter contempt for the downtuned mouthbreathers that ripped him off. Accordingly, this second album trades in the kind of nervy guitar wheedling, glitchcore clacking, industrial rhythms and festering lyrics that make rap-rock lame ducks Papa Roach sound like Busted.

As the titles ('Rotgut', 'Hairlip', 'Rape This Day') suggest, 'Mit Gas' could be considered a pretty confrontational record. But then we'd hardly expect anything less from a man who spent Tomahawk's last London gig dressed in a policeman's outfit and gas mask and, uh, *micturated* on the heads of the hapless stagefront security as an encore. Yum.

Pat Long **8**

LESS THAN JAKE
Anthem
(SIRE)

Ska-punk starlets go overground

Oh goody. A new major label ska-marinated, pop-punk combo to tickle the charts alongside all the other fuzzy chancers. An Offspring for the post-Lavigne set. Sure, Floridian quintet Less Than Jake have been playing ska-core to thousands of loyal fans for 734 years but, ink still wet from their big deal, it's going to be showbiz as usual from here on in.

New single 'She's Gonna Break Soon' is The Rembrandts meet The Ramones (if you've ever wanted that), while 'The Science Of Selling Yourself Short' is reggae Sting would be proud of. It's left to standout track 'That's Why They Call It A Union' to deliver speedy petulant rock'n'roll that doesn't tidy up after itself.

No lives changed, then. But quite a few injected with a dose of moshpit bounciness.

Darren Johns **6**

FORTHCOMING RELEASES

June 2
STEREOPHONICS
You Gotta Go There To Come Back (V2)

June 9
RADIOHEAD
Hail To The Thief (PARLOPHONE)
NME said: "The best moments are when Thom Yorke opens up a more personal side" **(7)**

June 16
LIMP BIZKIT
The Search for Teddy Swoes (INTERSCOPE)

June 30
ELECTRIC SIX
Fire (XL RECORDINGS)

July 14
SUPER FURRY ANIMALS
Phantom Power (SONY)

Electric Six: 'Fire' in the record shop!

SINGLE OF THE WEEK

PHOTOGRAPHY: CARA BLOCH/COLIN LANE

STELLASTARR*
Somewhere Across Forever

(20-20)

Cracked it: New York is doing the '80s in fast-forward. After The Strokes did Television, the Yeah Yeah Yeahs did Siouxsie, Fischerspooner did Visage and the whole gaggle of Liars, Radio 4s and Raptures did Gang Of Four. Now Stellastarr* zip the whole kaboodle forward to fabulous 1984: the Gotta Wear Shades Years. Molly Ringwald flounces moodily into detention hall past a tongue-lolling Emilio Estevez. The Psychedelic Furs tweak their leather jacket lapels down on Venice Beach and all is well in the world of sunkissed, jitter-voiced, skitterbugging US speccy-pop. At this rate, it won't be long before Har Mar and Peaches do Jason'n'Kylie but for now Stellastarr* are pretty in sync. ***(MB)***

STEREOPHONICS
Madame Helga

(V2)

Odd-coiffed 'Phonics chap Kelly Jones insists this thumbs-in-belt-loops swinger was inspired by an "eccentric house and a woman I met in Sri Lanka", though you'd need some industrial strength hallucinogens to spot any influence of the troubled paradise, crackpot architecture or, indeed, strange dolly birds in this muddy and forgettable stodge. Not, it's safe to say, their finest moment. ***(RF)***

TATU
Not Gonna Get Us

(INTERSCOPE)

So here lies pop music, garrotted to death with its own strap-on. The turnover got so quick thanks to the novelty shock tactics and shitty talent show overkill that the Number Waahn chart sensations one week couldn't sell out a PA at the Colchester Manky Twats the next. So where now for Tatu – pretend lesbian bolt shot and now wiping their chilly Russkie arses with unsold Wembley tickets? Why, to the long queue for an unexpected Ibiza hit, of course, waving a turgid hard house 'anthem' and a chorus that resembles Smurfette undergoing severe dental torture! Eurovision's too good for 'em. ***(MB)***

SLUDGEFEAST
It's On

(MUST DESTROY)

Sludgefeast? Well HELL YEAH! Now you turkeys are really talking our language! Let's all gorge ourselves to busting on a banquet of primo sludge, washed down with a demitasse of the finest primordial slime, with some grade-A slop for afters! Delicious! With a name like Sludgefeast you'd better try really hard to make sure your band sound like they've been trampled all over by Satan's cloven hooves. Then people won't be disappointed when they find out that actually 'It's On' is just tinny, pigeon-chested, pub-metal slop that sounds like it was recorded on a busted Dictaphone. ***(PL)***

AUDIO BULLYS
The Things/Turned Away

(SOURCE)

Audio Bullys are that most timeless of pop team-ups, the guttersnipe and the posho. Simon is all adenoids, rapping like a comedy dustman and making Mike Skinner sound like Bamber Gascoigne, while his knob-twiddling pal, Tom, owns Gloucestershire and wears solid gold sneakers. 'The Things' is sensitive thug-pop, cheap garage flowers clutched in its unwashed paw. Spiffing, geezah. ***(RF)***

BANGS
Call And Response

(KILL ROCK STARS)

OK, OK, the game's up. This isn't *strictly* a single, although the six songs on the Bangs' new EP are all gone in less time than the last Warlocks B-side, so who's going to argue? Especially when this Olympia riot-pop trio have enough Day-Glo tunes, sass and reheated Johnny Thunders guitar to make us think about getting that Bikini Kill tat we always wanted and moving to Washington State to go to pyjama parties hosted by girls with Hello Kitty hairslides. ***(PL)***

ED HARCOURT
Watching The Sun Come Up

(HEAVENLY)

The map of the human genome. Planets in other solar systems. Intelligent life in The Libertines.

VIRGIN LOVES

2 CDs & 7" 99p each

Shed Seven
Why Can't I Be You?

Out Now

One of the true greats of UK indie rock look set to take on 2003 in fine style with this excellent John Cornfield-produced single, out on 2 CDs and limited edition 7".

Out Monday 19 May

Outlandish
Guantanamo

Formed in Denmark, hip-hop trio Outlandish hail from Morocco, Pakistan and Honduras. This fusion of three cultures makes for a fascinating, twisted blend of hard-driven beats with a Spanish flava.

CD & 12" £2.99 each

And now scientists uncover this – the first good song from Ed Harcourt, the David Gray it's still not quite OK to like. Yes it's a bit Divine Comedy (which is like saying something is 'a bit bubonic'), but otherwise the thunderclash of early Depeche Mode pop squelch and the fact that Kevin Rowland and Matt Bellamy seem to be wrestling for control of Ed's vocal cords makes for what Zane Lowe will probably call "a bonzer wazoo, cobber". Or something. ***(MB)***

3 COLOURS RED
Repeat To Fade
(MIGHTY ATOM)

Back after more than three years away, 3 Colours Red almost certainly haven't spent the time cuddling fluffy ickle bunnies, improving on their Aunt Jemima's lemon meringue pie recipe or growing pink window boxes full of pansies to wear in their hair. Hell no: they've spent the time roughing up their sharp edges, jabbing themselves in the bollocks with pointy sticks and writing head-breaking rackets of fuck-offular proportions. Like this. Welcome home, gentlemen: we've missed you. ***(RF)***

MYLO
Destroy Rock & Roll
(BREAST FED)

A double treat here. A-side finds gently grooving 4/4s supporting the anti-rock'n'roll rantings of an American Christian fundamentalist hell-bent on wiping out such filthy minded stars as Huey Lewis And The News and Bonnie Tyler. Amusingly, he pronounces *'Bowie'* as 'Boo-ey', too. B-side is pure Barry White sex-funk, all string-section tumescence and tummy-tickling keys. Clarse. ***(RF)***

MCLUSKY
There Ain't No Fool In Ferguson
(TOO PURE)

Where Ferguson is we don't really care, but it sounds like a right old laugh. *"Hopeless hepatitis piss-rag Molotov cocktail monobrow shithole"* rage Cardiff trio Mclusky in a manner that means that they probably won't be getting presented with the keys to the city in a lavish civic ceremony any time soon. Still, the trick Mclusky pull off here is breaking the spines of proper rock songs so that they sound like listening to a badly tuned radio in the next room. That and chucking in meaningless playground taunts like *"your son looks like Michael Jackson"*, of course. ***(PL)***

LESS THAN JAKE
She's Gonna Break Soon
(SIRE)

Unbelievably mellow acoustic whistle-along that recalls prime time Art Garfunkel strung out on a hammock in the Malibu sunset getting super high on the most bong-friendly pot known to man. Thank god for that! We thought it was going to be another snot-haired, ninth rate Blink 182-style thrasher! Oh, hang on, it is. Bollocks. ***(RF)***

THE DETROIT CITY COUNCIL
Mary's Lil' Lamb
(ACID JAZZ)

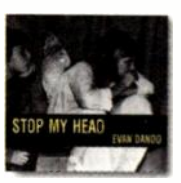
Yes, that's right: the same dimly-remembered primary school nursery rhyme, only done in the style of a moderately dishevelled Motor City wedding band dragging themselves through broken glass to catch the rapidly departing Detroit garage bandwagon. Q: Do you need this in your life? A: Not really, no. ***(PL)***

KILL CITY
Strychnine
(POPTONES)

The Sleeper to The Strokes' Blur, Kill City are doomed to make pleasant little spike-guitar choons that tickle one's ass but never kick it clean off, and then write rubbish novels about Nearly Making It in ten years. 'Strychnine' could easily be Albert Hammond Jr tuning up while his own personal Yoko Ono warbles modestly about poisons in the stalls. It's pretty, but pretty lame. Listen to the Yeah Yeah Yeahs album, people of Kill City, and consider: their record is an A Train deathrace from Williamsburg to Hades, while yours is a tootle around Hounslow on the hopper bus. ***(MB)***

FALLACY
Big 'N Bashy
(VIRGIN)

UK rapper Fallacy's single is a great example of why Britain is, frankly, the bomb when it comes to pop music. While his lyrical concerns – straight up, in-your-face braggadocio with a heartening side-order of automobile analogies – are pure hip-hop, there's a subtle garage slant to the beats and an appearance by full-on, push-up-your-lighters reggae crooner Tubby T on the chorus. More like this, please. ***(RF)***



EVAN DANDO
Stop My Head
(SETANTA)

Alright Dando, keep a safe distance and drop the single on the ground with your hands in plain view. Now back away, easy now... OK. Looks like a straightforward Lemonheads jangler with cheesy piano on from here, but watch out, he might have booby-trapped it with a ten-minute giggle outro or a dwarf choir on crack for the final chorus. Hmmmm, nope: no explosions, no surprises; completely lunacy free. Utterly safe. Thoroughly sane. Hmmm. What time was that Turbonegro gig again? ***(MB)***

FORTHCOMING RELEASES

June 2

MARILYN MANSON Mobscene
TURIN BRAKES Average Man
!!! Me & Giuliani Down By The School Yard (A True Story)

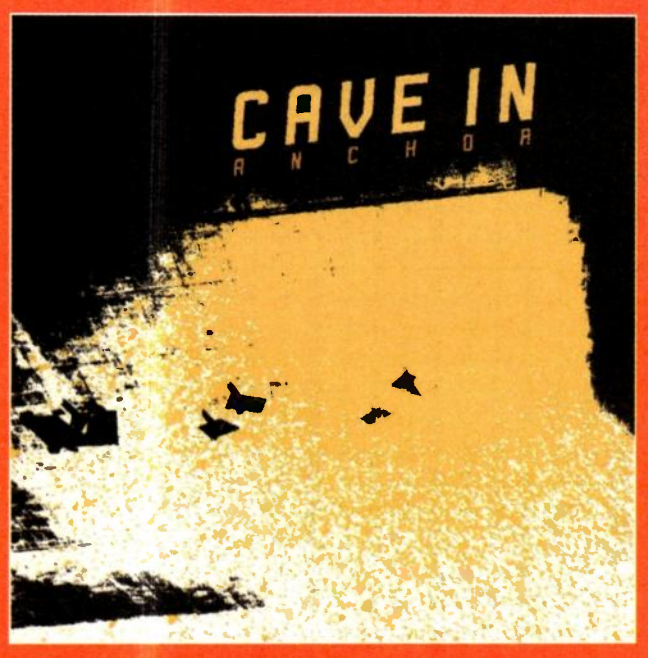
June 9

AFI Girls Not Grey
PLACEBO This Picture
THE DARKNESS Growing On Me
MEW Am I Wry? No

REVIEWED NEXT WEEK:

KINGS OF LEON
Red Morning Light
MULL HISTORICAL SOCIETY
Am I Wrong
GRANDADDY
Now It's On
BUSTA RHYMES FEAT MARIAH CAREY
I Know What You Want

SINGLES OF THE WEEK



Cave In - Anchor

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ACE OF BUCKET & SPADES

THE MUSIC AND THOUSANDS OF RABID FANS LIKE TO BE BESIDE THE SEASIDE FOR EPIC HOMECOMING SHOWS

"It's not about the songs put together proper, it's spiritual" Robert Harvey

The horrific moment Robert Harvey realised he'd put both of his legs down one side of his flares

Adam Nutter throws shapes while (below) the queue for candyfloss becomes unruly

BALLROOM BLITZ!

The legend of Blackpool Empress Ballroom

Opened in 1897, the Blackpool Empress Ballroom's rock'n'roll heritage started properly on 12 August 1989, when **The Stone Roses** played the show that would seal their legend. The UK was in the thrall of the baggy revolution and the Blackpool show was the peak of the summer. Bootleg footage of the legendary performance is still traded on the internet to this day, and it is seen as the precursor to their landmark Spike Island gig the following year.

As a result, the venue has become an unlikely rock'n'roll mecca, with bands such as **The Charlatans**, **Embrace** and **Oasis** appearing there.

THE MUSIC

Blackpool Empress Ballroom, May 2
Bridlington Spa Theatre, May 3

Fish'n'chips, fruit machines, donkeys, saucy postcards and both types of rock. Yes, there's nothing *NME* likes more than to spend our weekends on whistlestop tours round the off-season seaside towns of the north of England, especially when it's in the company of Kippax fraggles The Music.

The week before this heroic homecoming the band were completing a string of US dates with The Vines. America was quick to realise that while The Vines have made a world-beating record they're not very good live, while The Music were born to make this racket.

"A lot of people have said that," shrugs Robert Harvey backstage at Blackpool as support act Kings Of Leon are soundchecking out front, "but we've toured for twice as long as The Vines. We saw them last week and they were brilliant, it was the best I've seen them for a long time."

"The Vines are a slow band," adds drummer Phil Jordan, sagely, "and we're a fast band, so I think there's a lot more energy for us."

Yet, although you'd never know it later, they feel like that energy's close to running dry. "It's pushed us into a place where we don't wanna be," explains guitarist Adam Nutter, "because we were doing so much in America, we've not got any time to express ourselves and to write. We're just playing these songs, we're not making music any more."

These aren't the last batch of dates, either: the group follow their beachside weekender by heading straight out to Canada with Coldplay. Here, then, is the British climax to the campaign, an awayday of sorts at Blackpool's surreal Empress Ballroom, the scene where bands from The Stone Roses to Oasis have played legendary shows. This is The Music's chance to spike their flag into the sands of seminal.

"It's a special place, it's got a vibe about it," nods Robert.

So this is important, right?

"Every gig's important," he frowns. "It's more of a celebration after such a big tour, we've been playing to people who don't really know us, but there's going to be 3,000 people who have travelled all over the country in the rain. They really wanna be here. That's gonna be a big buzz."

Tim, the band's manager, chips in: "This is the dressing room The Stone Roses had, y'know."

Somewhat puzzlingly, *NME* can't smell any spliff in The Music's dressing room, but that's fine because there's *loads* of it out front. Sheets of blue light float across a sea of heads, topped by every single person's hands in the air. Behind the usual

off-centre spirals, Robert Harvey dives at the mic like it's the first chance he's had in ages. We can't actually see the heavens opening and God smiling because there's a roof in the way, but it's the only way of explaining what's happening to Robert and whatever he's siphoning back into the crowd. Before The Music, the accepted mode of dancing at gigs by UK indie bands was to look down at the floor, stepping from side to side in the manner of someone looking for a stray tenner. Not here: people are on each others shoulders punching the air, dudes are freaking out solo in the corner, geezers smoking weed, rough diamonds on charlie, all coming together.

Then they play 'The People'. Whoa, OK. That other stuff was a warm-up right? Through 'Getaway', 'Take The Long Road And Walk It', 'Disco' and a final, apocalyptic 'The Walls Get Smaller'. They might wish they were playing new songs, but America has beaten the oldies into astonishing new shapes, added superhuman new power to them, given them the ability to change the world.

Afterwards, before they slope off to meet their families, you can see the band have been changed by these strange forces as well. "As soon as the first song kicked in the hairs went on my neck and I was trying to stay cool," gushes Robert. "It felt good. But tomorrow," he adds, "will be better."

Fair dos. Blackpool was trumpeted as the legend, but Bridlington is the test. Without the tower and the millions of quids' worth of investment, this is the Atlantis of seaside towns. It looks more like a postcard than a working community, exists outside of any major transport routes and is a place where they still call cans of Tango 'tins'. If last night was a day out for the faithful, this is a pilgrimage. Posters outside the Spa Theatre advertise forthcoming attractions like Bobby Davro ("Not in front of the kids!"). Yet, geographically, this is actually more of a homecoming for The Music and, having collected several power-ups in Blackpool, the show *is* better. There's a different kind of a vigour. The songs are muscly rather than sinewy, causing the shirts-off throng to go turbomental.

"It's about vibe, you know?" Robert tells *NME* when we catch up with him, tired and emotional. "I think why we get compared to The Stone Roses all the time, it's the chemistry between all four of them. It's not *about* the songs put together proper, it's spiritual. It's about having a good time, trying to make people feel good, giving something to people who have nothing else in their lives."
Dan Martin

Turbonegro lay waste to London's red-light district

TURBONEGRO
London Highbury Garage
May 7
Deathpunk heroes pillage London

The last time Turbonegro played the Garage, it was an altogether more understated affair. The sparse audience was bemused, confused and quite simply unprepared for the denim-clad onslaught. But that was five years ago, and since then all sorts of piss and vinegar has flowed under the rock'n'roll bridge.

In case you've been under a rock for the last few months, Oslo's deathpunk sons have ridden back to glory and the capacity crowd are conquered before the first chord is even struck. Thankfully, the chattering classes of London's prickerati have stayed home tonight, leaving a heaving throng bedecked in enough greased denim and make-up to scare even the most hardened *Rocky Horror* fan. Turbonegro's celebration of the maleness of rock flies in the face of the prevailing androgyny of the skinny, preening garage-rock idols. The sexuality on display here is a big sweaty bear-hug rather than an insolent pout. From the first few chords of the intro tape fanfaring its way into 'Wipe It 'Til It Bleeds', to the audience leading the band in the terrace-style bootboy sing-along finale 'I Got Erection', you would think the band had spent the past few years packing out stadiums rather than languishing in semi-obscurity. Along the way we are treated to buckets of fake blood, a storm of feathers and a fan blowing dollar bills into the assembled Turbojugend's faces. Never has the theatrical seemed so dangerous and unhinged. Try to imagine the unholy child of Altamont and *Cabaret*. Yes, that good.
Caesar Antonius Proud, Rear Admiral, Turbojugend London

DEFTONES
New York City Webster Hall
May 5
Post-metal geniuses triumph at tiny club date

Deftones' imminent album has so far been on wearisome 'record label lockdown', preventing curious fans from getting an internet sneak peak before the actual release date. Some people can't even wait that long, however: tonight's tiny club show (the second night of a pan-American tour) sold out in minutes.

And now those fans are all rammed together in hot, sweaty anticipation. Tonight the Webster Hall is less a concert venue than a post-metal sanitarium, with the Deftones prepared to let these loonies out of the asylum. There is a near riot when brightly-shirted vocalist Chino Moreno strides out onstage as his bandmates throw themselves headlong into a rabid version of mini classic 'My Own Summer (Shove It)'. What follows is *amazing*. The Deftones' signature mix of beats, shrieks, sex and violence powers a 20-song set heavy on material from 2000's 'White Pony' and its predecessor 'Around The Fur'.

'Change (In The House Of Flies)' and 'Bored' have never sounded so vital, but the most anticipated moments come when the group flex their new songs. 'Hexagram' is a power chord-propelled hardcore basher, while shoegazery flyer single 'Minerva' and 'Good Morning Beautiful' all see the band stretching their sound to breaking point.

Unlike their peers, the Deftones have managed the neat trick of retaining their power, rage and commercial sensibilities, while pushing their sound off into new, uncharted directions, bravely riding hard and fast away from that little 'White Pony'.
Nicole Elyse

Deftones fans' jewellery played havoc with frontman Chino Moreno's magnetic head

ONE BIG WEEKEND
Manchester Heaton Park
May 4
It's the Stripes/Stereophonics face-off!

As Grant from **Feeder** puts it: "What a wonderful tent." This is not what we're used to. In the olden days, Radio 1's roadshow was a glorified Chris Evans gobbing contest with the odd PA from the Urban Cookie Collective thrown in. Compare to this,

HOT NEW TOURS

The best-selling shows on the NME Ticketline this week. Call 0870 1 663 663 to reserve yours!

1 V Festival
Two days, two venues, lots of bands, almost sold out

2 The Rolling Stones
You know that baggy skin under the chin that old people get? If The Rolling Stones' music was a part of the human body, that's the part it'd be

3 Stereophonics
Ohmigodohmigodohmigod – only two weeks to go!

4 The Coral
With The Libertines, Kings Of Leon and The Thrills. In a big top. Er, top

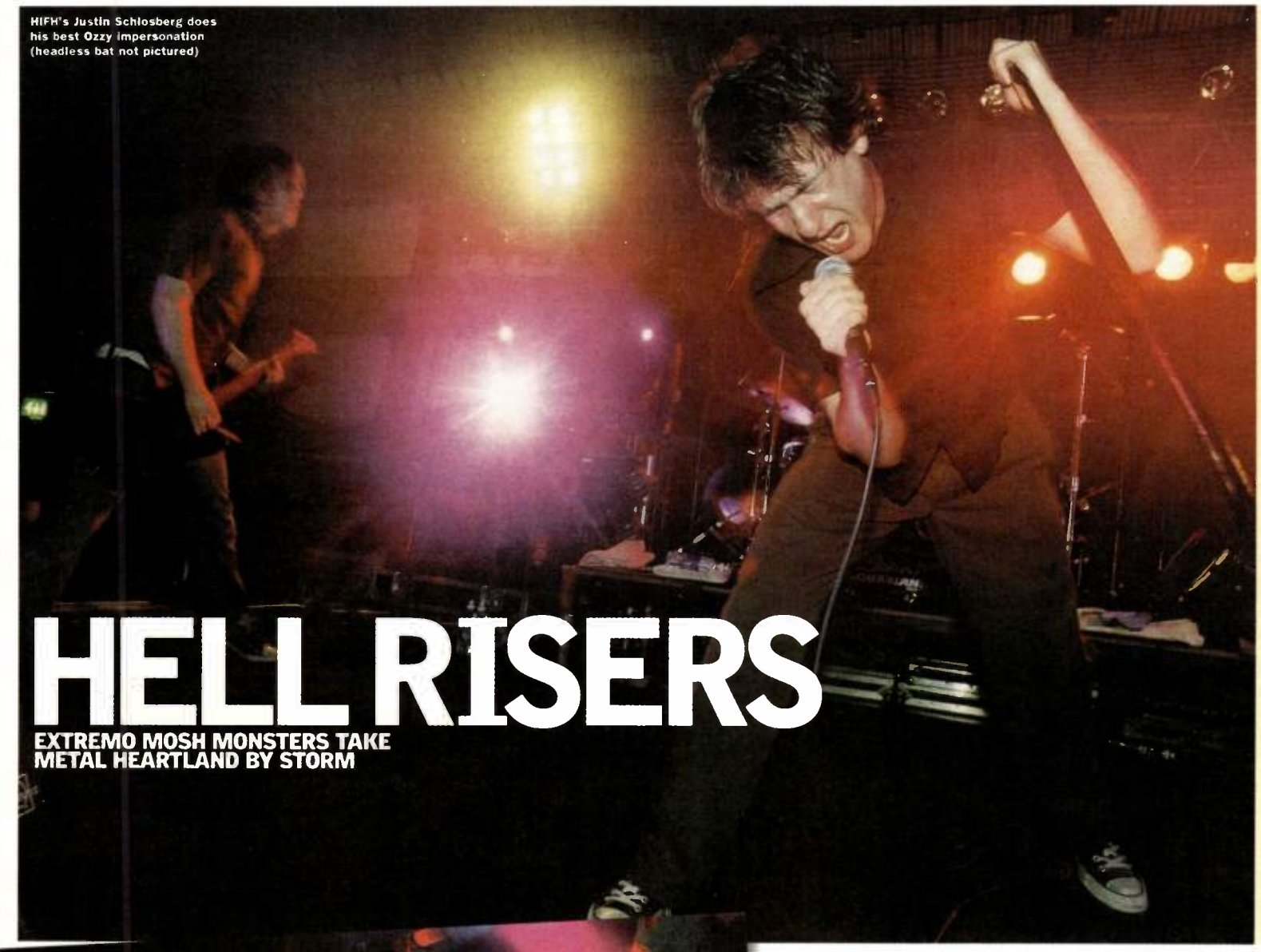
5 Christina Aguilera
Hawk-faced harridan/ peerless pop icon returns

10,000 lucky punters treated to a day of pure guitar action while Coxy and Moylesy keep the chat to a minimum. Yesterday's dance day with trance titans Goodgreef was cancelled due to a waterlogged ground, but prophetically, the sun's out today.

So we needn't bother ourselves with **Aqualung** or **Dirty Vegas**, because we've got **The Coral** to look forward to, back in the swing after that tendonitis business, a heartwarming homecoming from a full-banded **Badly Drawn Boy** and then the second Manc show in as many months from **The White Stripes**. God knows how they managed to persuade Jack and Meg to fly in for an hour of playing the hits, but the mass-shimmy 'Hotel Yorba' was clearly made for these times.

A long time ago we used to be friends with **Stereophonics**, but we haven't thought of them lately at all. We can hardly ignore them now, since they've been given an hour to usher in their glam phase, peppering the preposterous likes of 'Madame Helga' and 'Help Me (She's Out Of Her Mind)' with a nostalgic 'Local Boy In The Photograph'. Still, Kelly's hilarious new LA hairdo, coupled with the fact that Stereophonics now have lady soul backing singers, might yet prove to be massively entertaining. It's been a long haul, Kelly, but we've all had a lovely day, Kelly. Let's try and stay together for the kids, because they obviously love you. Even if the Stripes did get a bigger crowd.
Dan Martin

PHOTOGRAPHY: ANDY WILLSHER/SANNA CHARLES/DEFTONES



HIFH's Justin Schlosberg does his best Ozzy impersonation (headless bat not pictured)

HELL RISERS

EXTREMO MOSH MONSTERS TAKE METAL HEARTLAND BY STORM

HELL IS FOR HEROES
Wolverhampton Wulfrun Hall
May 2

Hell Is For Heroes singer Justin Schlosberg is evidently a man who knows his history. "Good evening Wolves, home of rock," he bellows by way of introduction, acknowledging the part that this particular corner of the West Midlands has played in siring bands like Black Sabbath. For most people round here rock isn't the section in HMV next to rap, it's a genetic trait.

It follows, then, that Hell Is For Heroes and their big-riffed extremo rattling should be very much at home here tonight. From opener 'You Drove Me To It' onwards, Hell Is For Heroes concisely demonstrate how they've made the journey from so-so riff monkeys to Top 40-bothering rock contenders in the space of a year. The occasional inconsistencies of debut album 'The Neon Handshake' have been swiftly eliminated and so, unlike the comparatively limp recorded version, 'Retreat' is filled with a compelling tension, while the quiet/loud shifts of 'Few Against Many' manage to recreate the searing venom of the Deftones at their ferocious best.

A juddering, Zeppelin-esque rendition of The Cure's 'Boys Don't Cry' is dished out as a finale but the blank faces in the audience indicate that Robert Smith's brand of comedic self-defeatism has yet to be discovered by most of the crowd. It doesn't matter. When their own songs retain this much power, aggression and unfaltering energy, Hell Is For Heroes make history lessons redundant.

Hardeep Phull

Hot Hot Heat: the crowd bays for Steve Bays

HOT HOT HEAT
London WC1 ULU
May 2

Bubble-haired camp-scamps bring well-drilled party ruckus

Hot Hot Heat arrive onstage in a burst of hair, Cuban heels and woundingly tight black jeans before proceeding to skip about in a more joyously abandoned manner than a group of married-to-the-Lord Baptists riding the debut rush of their first illicit pill. Frankly, they look more like the sort of band that flesh out party scenes in wannabe-loony Hollywood films – think *Animal House* relocated to noughties Canada – than anyone you could ever really love, but they have their moments.

'Get In Or Get Out' is more 1979 than amph'd-up Elvis Costello rewiring the hit(s) of The Knack armed with a cheeseball keyboard noise and a bag full of XTC B-sides. Not that this upsets the folk squashed ten deep at the front. Indeed, the pile of over-excited young girls laying like wounded soldiers by the PA stack only increases when forthcoming single, 'No, Not Now' bounds out, its militaristically synchronised runs betraying long, long hours in the rehearsal room. Impressive, certainly, but not exactly adorable.

Much better is the discodelic throb of 'Le Le Low', where the Heat's usual, resolutely unfunky selves loosen up, the rigid, new wave pole pulled out their ass for a moment or two. The crowd's enthusiasm nosedives through the painfully quirky '5 Times Out Of 100', but 'Aveda' claws them back, leaving the raw buzz of 'Bandages' and a maniacally punked-out 'This Town' to slay the wary and the weary.

Camp as hell, tight as fuck, good as, um, silver at least.

Rob Fitzpatrick

THE SUN
New York Bowery Ballroom
April 14

Ohio geek rockers make an inventive garage-punk stew

Ironically, The Sun and Hot Hot Heat play NYC the day after the biggest spring-time blizzard in a century. Big coats and snow-boots don't stop the kids from getting down, however, and the dancing fit in the pit sparked by The Sun's freaky garage-punk more than adequately warms up the venue for the headlining Heat.

Ohio's The Sun are only a year old, but they've got their leftfield geek-rock attitude perfected. Chris Burney is an unlikely frontman – a scrawny kid in spectacles and a curtain of ginger hair, he's far more Buddy Holly than Julian Casablancas – and their drummer looks like Jim Belushi with a moustache. They're one of those rare bands who look cool without appearing to want to, twitching and flailing around like no-one's watching.

Every song unleashes an unexpected groove, with twists and turns that take them far off the beaten track. Sometimes noisy and disjunctive, but always inventive, The Sun juggle '60s inflected rock'n'roll, skewed punk and heavy metal riffs, lacing everything together with gushing Beatles-esque harmonies and bluesy organ interjections. While their performance doesn't have quite as much chaotic craziness as their terrific single 'Back In The Summer Of '72' (which sounds momentarily like someone rolling around on a Hammond) has on record, The Sun remain relentlessly energetic and compelling. They're on the rise.

April Long

SERAFIN
Southampton Joiners Arms
May 1

Rising Brit-rock upstarts' noisefest

Lots of groups end their gigs with a riotous wall of feedback, but not many have the balls to *start* by subjecting their audience to a barrage of screeching noise. Serafin do, but then they're not your average band.

They live up to their noisy beginnings, too. With singer Ben jerking haphazardly, Serafin songs are a tense mix of rib-cracking rock and pop melody. Occasionally it borders on the tuneless, but mainly – the incredibly itchy punk of 'No Happy', the sharp edges and spiky corners of single 'Things Fall Apart' – it's a heady mix of the grand, weird and cathartic. Heck, somehow they even allow 'Ordinarily Me' to sound a bit like Placebo without making you want to punch their skulls in. With rock this dramatic, no wonder they've been likened to labelmates Muse. Although they take things even further, pummelling their tunes until they lie dismembered under the strain.

Yet these songs will sound even better in venues far bigger than this. A band who want it all and expect it to have been delivered yesterday, for Serafin the big time is beckoning. And soon.

Jim Alexander

MY WORST GIG

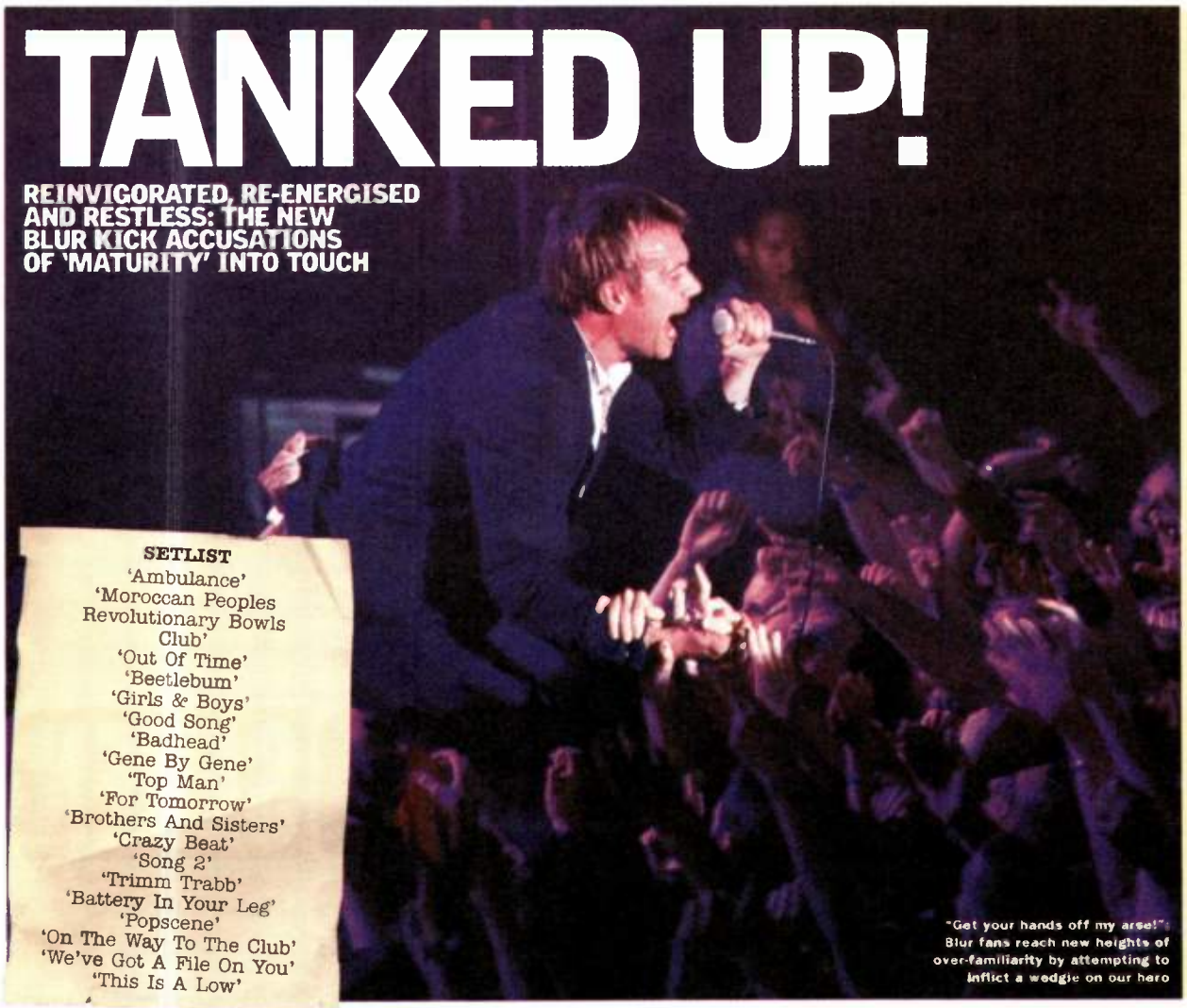
The stars 'fess up about their messiest night out. This week: PJ O'Connor from New York punk-funk dons Radio 4

"My worst gig was one we played in London with The Faint. The show was great but afterwards I got wasted on ecstasy and booze. Jacob from The Faint told me to slow down but I was like, 'Stick to your water and I'll stick to my Jack Daniel's.' We went back to the Columbia Hotel and all I can remember is peeing and getting most of it on my trousers. Then I did this 'gymnastics' move and fell from the second storey down to the ground floor. The next day I started peeing blood and was taken to hospital for four days. We got banned from the Columbia, too."

PHOTOGRAPHY: ANDY WILLSHER/JAMES LOOKER

TANKED UP!

REINVIGORATED, RE-ENERGISED AND RESTLESS: THE NEW BLUR KICK ACCUSATIONS OF 'MATURITY' INTO TOUCH



SETLIST
'Ambulance'
'Moroccan Peoples Revolutionary Bowls Club'
'Out Of Time'
'Beetlebum'
'Girls & Boys'
'Good Song'
'Badhead'
'Gene By Gene'
'Top Man'
'For Tomorrow'
'Brothers And Sisters'
'Crazy Beat'
'Song 2'
'Trimm Trabb'
'Battery In Your Leg'
'Popscene'
'On The Way To The Club'
'We've Got A File On You'
'This Is A Low'

"Get your hands off my arse!" Blur fans reach new heights of over-familiarity by attempting to inflict a wedgie on our hero

PHOTOGRAPHY: JAMES LOOKER

BLUR
London WC2 Astoria
May 8

You should know this. Lies have been told in the media. You know, the ones about a serious, *mature* band with an arty, 'difficult' new sound. So why are Damon Albarn's eyes presently bulging out of his head like Al *Scarface* Pacino with a sweat stain the size of the moshpit on his back as he wields a guitar making jumbo jet sounds?

Blur are glad to be back. And we're glad to see their jaunty side again – grinning Dave even conducts the crowd as he is serenaded with 'Happy Birthday'. Their crushing need to be respected as serious artists from the time of '13' has thankfully vanished. This is *fun*.

Despite the frequently downbeat vision of new album 'Think Tank', the songs fly free. 'On The Way To The Club' is a violent, screaming riot, 'Out Of Time' shimmers touchingly and even the witless 'We've Got A File On You' is suddenly destined to join the Blurpunk holy trinity with 'Popscene' (belted out with unswerving, titillating arrogance tonight) and 'Bank Holiday'.

However, 'Crazy Beat''s ascension to anthem status is crushed by its immediate, uncannily similar, successor 'Song 2'– not smart sequencing. And, tellingly, most of tonight's highlights are over half a decade old: a staggering 'For Tomorrow', a touching 'Badhead' and a strangely invigorated 'Top Man'.

Graham Coxon's replacement, ex-Verve man Simon Tong, is fine but lacks finesse and is a charisma black hole. But that's secondary to the main attraction, Damon: a yelping, sensitive, twisted, emotive, pogoing, dashing, puppy-eyed immature ball of popscream. Welcome back.

Anthony Thornton

REVIEWED NEXT WEEK:

New York City rocks! It's The Rogers Sisters, Stellastarr* and Yeah Yeah Yeahs gig frenzy! In goth we trust – yes, it's the return of Glaswegian drone beasts Mogwai! And just how mad are The Sleepy Jackson?

BRING IT ON NIGHT

MGD

SHOWCASING MEGASTARS OF THE FUTURE

THE APPLICATORS

MAY 20

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THE KILLS

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FRI 13 BIRMINGHAM ACADEMY BA2 0870 771 2000
SAT 14 SHEFFIELD LEADMILL 0845 300 4050
MON 16 ABERDEEN LEMON TREE 0870 0600 100
TUE 17 GLASGOW KING TUTS 0870 0600 100
WED 18 MANCHESTER UNIVERSITY 0161 832 1111

Tickets £7adv except Manchester £7.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New album KEEP ON YOUR MEAN SIDE on Domino out now
www.thekills.tv www.dominorecordco.com
An SJM Concerts & PCL Concerts presentation by arrangement with The Agency Group

SJM Concerts by arrangement with The Agency Group present

Folk Implosion

plus guests
MIA DOI TODD
& alaska!

Thursday 29 May
LONDON DINGWALLS
020 7403 3331, 020 7734 8932
Tickets £9adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or
online: www.gigsandtours.com
www.folkimplosion.com

SJM Concerts, Clear Channel & Regular by arrangement with ITB presents

Stereophonics

YOU GOTTA GO THERE TO COME BACK

November 2003
08 NEWCASTLE TELEWEST ARENA 0870 707 8000, 0191 263 5000
09 SHEFFIELD HALLAM FM ARENA 0114 256 5656, 0114 251 7000
10 HULL ARENA 0871 2200 260, 01482 862 222
12 EXETER WESTPOINT ARENA 08705 321 321
13 PLYMOUTH PAVILIONS SOLD OUT
15 NOTTINGHAM ARENA 0870 121 0123
16 BIRMINGHAM NEC 0870 909 4133
EXTRA DATE ADDED DUE TO PHENOMENAL PUBLIC DEMAND
17 BIRMINGHAM NEC 0870 909 4133
19 MANCHESTER MEN ARENA 0870 190 8000, 0161 832 1111
22 GLASGOW SECC SOLD OUT
EXTRA DATE ADDED DUE TO PHENOMENAL PUBLIC DEMAND
23 GLASGOW SECC 0870 040 4000, 0870 903 3444
24 ABERDEEN AECC 01224 641 122, 0870 903 3444

December 2003
16 LONDON EARLS COURT SOLD OUT
EXTRA DATE ADDED DUE TO PHENOMENAL PUBLIC DEMAND
17 LONDON EARLS COURT 0870 903 9033, 020 7403 3331
20 CARDIFF MILLENNIUM STADIUM
0870 400 0688, 0870 121 1228, 0870 066 7799
No booking fee for personal callers paying by cash or cheque at Ticketline UK, Westgate Street Cardiff. Subject to licence

Tickets £23.50adv. / London £25adv. / Cardiff £27.50 & £32.50 (subject to booking fee)
24hr cc hotlines: 0871 2200 260 / 0870 400 0688 / 0870 903 3444 (Scotland) or online: www.gigsandtours.com / www.cctive.co.uk Ticketmaster / www.ticketweb.co.uk (Scotland)
New single MADAME HELGA May 19. New album YOU GOTTA GO THERE TO COME BACK June 02 on V2 Records.
Full details and exclusive audio-visual content on www.stereophonics.com

SJM Concerts by arrangement with Helter Skelter present

THE BANDWAGON

LONDON FEATURING...

THE BANDITS

PLUS SPECIAL GUESTS **Bell x1**

Monday 9th June
BIRMINGHAM SANCTUARY 0121 246 1010
Tuesday 10th June
LONDON CARGO 020 7403 3331, 020 7734 8932
Tickets: £5adv. Birmingham / £7adv. London (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New single 'TAKE IT AND RUN' Released 16th June www.thebandits.info

SJM Concerts by arrangement with The Agency Group Ltd present

broadcast

plus guests
Imitation Electric Piano*

Tuesday 27th May
Glasgow Academy 3
Tickets £7.50adv. 0870 0600 100
Wednesday 28th May
Manchester University
Tickets £7.50adv. 0161 832 1111
Thursday 29th May
Cambridge Boatrace
Tickets £7.50adv. 01233 508 533
Friday 30th May
London ULU
Tickets £9adv. 020 7403 3331 / 020 7734 8932
Saturday 1st June with Alfie
Brighton Pavilion
Tickets £10adv. 0870 900 9100

24hr cc hotline: 0871 2200 260
or online: www.gigsandtours.com
New album 'HAHASOUND' to be released in August 2003
*except Brighton

SJM Concerts by arrangement with 13 Artists present

·LONGVIEW·

PLUS GUESTS

MAY
18 SOUTHAMPTON JOINERS 023 8022 5612
19 SOUTHEND CHINNERYS 01702 460 440
21 LEEDS ROCKET 0113 245 5570
22 SHEFFIELD UNIVERSITY 0114 222 8777
25 PETERBOROUGH MET LOUNGE 01733 571 616
26 COLCHESTER SOUNDHOUSE 01206 562 453
28 LONDON 100 CLUB 020 7403 3331, 020 7734 8932
29 MANCHESTER NIGHT & DAY 0161 832 1111
30 HULL ADELPHI 01482 348 216
JUNE
01 ORKNEY FUSION* 0141 339 8383
02 ABERDEEN LEMON TREE* 01224 642 230
03 EDINBURGH LIQUID ROOMS* 0870 169 0100
05 OXFORD ZODIAC* 01865 420 042
06 LEEDS COCKPIT* 0113 245 5570
07 STOKE SUGARMILL* 01782 206 000
08 NORWICH WATERFRONT* 01603 508 050
10 WOLVES LITTLE CIVIC 01902 552 121
11 ASHTON U LYME WITCHWOOD 0161 344 0321
12 CARDIFF BARFLY 0870 907 0999
13 WREXHAM CENTRAL STATION 01978 264 940
14 BEDFORD ESQUIRES 01234 340 120
16 SWINDON CASBAH 01793 436 020
17 LIVERPOOL UNIVERSITY 0151 256 5555
18 BRISTOL LOUISIANA 0117 929 9008
19 NORTHAMPTON SOUNDHAUS 01604 250 898
20 BIRMINGHAM CARLING ACADEMY 2 0870 771 2000
21 COVENTRY COLOSSEUM 02476 554 473
23 STOKE VOID 01782 206 000
24 STOCKTON GEORGIAN 01642 674 115
25 DERBY VICTORIA INN 01332 740 091
26 MANSFIELD TOWN MILL 01623 632 451
30 NORWICH ARTS CENTRE 01603 660 352
JULY
02 OXFORD ZODIAC 01865 420 042
03 CHELTENHAM BOOM BAR 01242 250 002
04 LEICESTER SUMO 0116 255 1906
05 WHITEHAVEN CIVIC 01946 852 821
06 NOTTINGHAM RESCUE ROOMS 0115 941 8484
07 DONCASTER LEOPARD 01302 363 054
08 YORK FIBBERS 01904 651 250
10 HASTINGS BRASS MONKEY 01273 685 908
11 HARLOW SQUARE 01279 305 000
13 T IN THE PARK 0870 169 0100
15 BURY ST. EDMUNDS PRIORS 01284 748 941
17 EXETER CAVERN 01392 425 309
18 PLYMOUH TRAMPS 01752 225 884
19 BATH MOLES 01755 571 616

24hr cc hotline: 0871 2200 260
Online: www.gigsandtours.com
www.longviewmusic.com
debut album coming July 2003
* support to Mull Historical Society

SJM Concerts by arrangement with 13 Artists present

SHED SEVEN

Tue SOLD OUT 15, Wed SOLD OUT & Thu SOLD OUT 17 May
YORK FIBBERS
Monday 19th May
ABERDEEN LEMON TREE
0870 169 0100
Tuesday 20th May
EDINBURGH LIQUID ROOMS
0870 169 0100
Wednesday 21st May
WARRINGTON PARR HALL
0161 832 1111
Friday 23rd May
SHEFFIELD LEADMILL
0845 300 4050
Saturday 24th May
PORTSMOUTH PYRAMIDS
023 9325 8608
Sunday 25th May
NORWICH UEA
01603 508 050
Tickets £12.50adv. / Wednesday Barfly £5
(subject to booking fee)
24hr cc hotline: 0871 2200 260
or buy online: www.gigsandtours.com
New Single WHY CAN'T I BE YOU? out May 5th
AVAILABLE FOR 7 DAYS ONLY!

SJM Concerts & PCL Concerts by arrangement with the Agency present

THE THRILLS

June
13 BOURNEMOUTH THE VILLA
0870 040 6565
16 OXFORD ZODIAC
01865 420 042
19 CARDIFF IFOR BACH
029 2023 2199
20 GLASGOW KING TUTS
0870 0600 100
21 MERSEYSIDE NEW BRIGHTON
0870 0600 100 (With The Coral)
23 STOKE SUGARMILL
01782 206 000
24 MIDDLESBROUGH CORNERHOUSE
01642 253 053
25 LEICESTER PRINCESS CHARLOTTE
0116 2553 956
26 LEEDS COCKPIT
0113 245 5570
July
16 LONDON ASTORIA
020 7403 3331, 020 7734 8932

Tickets £7adv. except London £10 & Merseyside £17.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
www.thethrills.com
New single Big Sur out June 9 on Virgin

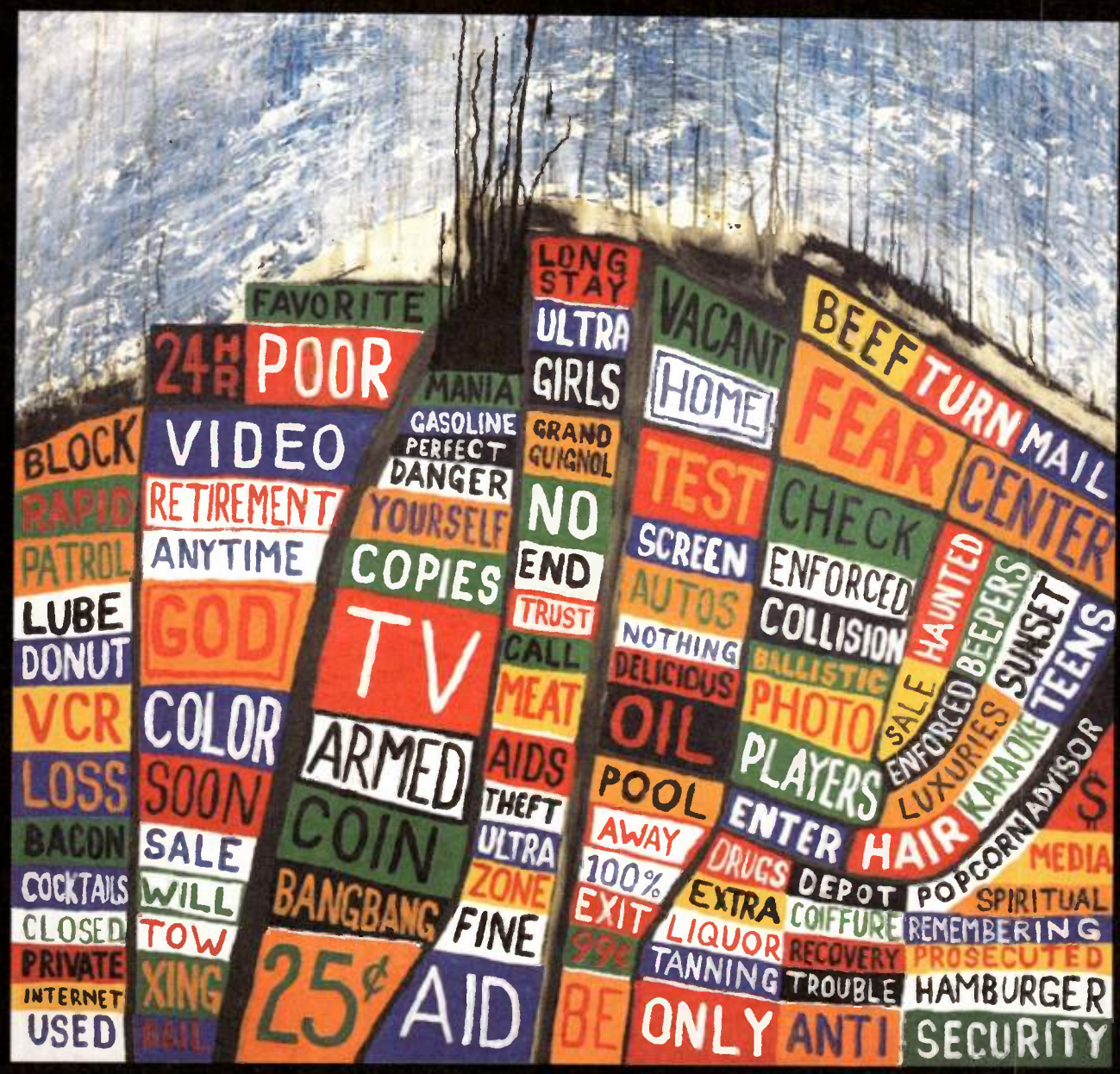
SJM Concerts by arrangement with The Agency Group present

CAPITOL YEARS

Wednesday 21st May
LONDON BARFLY
020 7403 3331, 020 7734 8932
Tickets £6adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com

SJM Concerts & DF Concerts by arrangement with 13 Artists present

Radiohead



Live November 2003

Saturday	22nd	Manchester Evening News Arena	0870 190 8000, 0161 832 1111
Sunday	23rd	Newcastle Telewest Arena	0870 707 8000, 0191 263 5000
Monday	24th	Cardiff International Arena	029 2022 4488
Wednesday	26th	London Earls Court	0870 903 9033, 020 7734 8932, 020 7344 4040
Saturday	29th	Nottingham Arena	0870 121 0123
Sunday	30th	Glasgow SECC	0870 169 0100
Monday	01st	Aberdeen AECC	0870 169 0100

Tickets £28.50adv. (subject to booking fee)
24hr cc hotline: **0871 2200 260** or buy online: **www.gigsandtours.com**

New album **Hail to the Thief** released 09th June, featuring the
New single **There there** released 26th May

www.radiohead.com www.radiohead.tv

Tickets on sale 10am Saturday 17th May

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

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download FESTIVAL
SUNDAY 1 JUNE SATURDAY 31 MAY

FULL FESTIVAL LINE UP: MORE THAN 50 BANDS OVER 2 DAYS FULL CAMPING / CAMPSITE PLUS / FUN FAIR / CINEMA / SHUTTLE BUSES / FULLY LICENCED BARS
INCRED BLY STRANGE WRESTLING / HALF PIPE / MARKET AREA FEATURING BODY PIERCING / TATTOOING / EXTREME SPORTS.....

TICKETS: www.downloadfestival.co.uk CALL: 0870 4000 822 (24HRS)
Stargreen: 020 7734 8932 Way Ahead: 0115 912 9000 Also available at selected HMV stores National Coach Line Tel: 0115 912 9120
Single Day Tickets: £39.50 Weekend Tickets: £70.00 Camping: £12.50 Camping PLUS (showers etc) £20.00 (Inc. VAT, subject to booking fee).

HMV BBC RADIO 1 Kerrang! wippit ticketmaster A CLEAR CHANNEL cclive PRESENTATION

TEXT 'RK' to 84200 to WINthe ULTIMATE DOWNLOADEXPERIENCE 4U & 3m8s
Full Festival Weekend Tickets + Backstage VIP Passes + Full Camping Tickets + Exclusive Merchandise Entries cost £1 - Terms and Conditions: wwwdownloadfestival.co.uk/terms

THE WONDER STUFF
Plus Very Special Guests
Voice of the Beehive
and
BENTLEY RHYTHM ACE
DECEMBER
3 Bournemouth Int Centre
4 Carling Apollo Hammersmith
5 Carling Apollo Manchester
7 Birmingham NIA
8 Sheffield City Hall
0114 278 9789
9 Glasgow Clyde Auditorium
0870 040 4000
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.cclive.co.uk ticketmaster
www.thewonderstuff.com
New DVD 'Construction For The Modern Idiot' Out 19th May.

Clear Channel and CPL in association with John Jackson for K2 Agency Presents www.roadrunnerrecords.co.uk www.murderdolls.com www.stonesour.com
Murderdolls STONESOUR
JULY 2003
Tue 8 Nottingham Rock City 0115 941 2544
Wed 9 Carling Academy Birmingham 0870 771 2000
Thu 10 Glasgow Barrowland 0141 339 8383
Fri 11 Carling Apollo Manchester 0870 401 8000
Sat 12 Carling Academy Brixton 0870 771 2000
CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.cclive.co.uk ticketmaster
Murderdolls - New Single 'White Wedding' Out 7th July. Stone Sour - New Single 'Inhale' Out July.

TICKETMANIA
0870 6000 888
Homelands
24th May - The Bowel
Thin Lizzy
04th Jun - L. Astoria
Kool & the Gang
26th Jun - L. Apollo
Sean Paul
26 Jun - Oceans
T In The Park
12th-13th Jul - Balado
Santana
28th Sept - W. Arena
Christina Aguilera
02 Nov - W. Arena
Stereophonics

JASON MRAZ
JUNE 2003 Plus Special Guests
4 Wolverhampton Little Civic 01902 552121
5 London Dingwalls 020 7344 0044
8 Glasgow King Tuts 0141 222 5279
www.scotland.ticketmaster.co.uk
9 Manchester Academy 3 0161 832 1111
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.cclive.co.uk ticketmaster
Waiting For My Rocket To Come' The Album out 9th June. 'Nothing (I Won't Worry)' The Single out 9th June.

www.ambershades.com
AMBERSHADES
Monday 19th May
The Metro Club

blowup presents the
THE METRO CLUB
19-23 OXFORD ST. LONDON W1 (OPP. VIRGIN MEGASTORE)
FLAMING SIDEBURNS Sat 17 May PEARLENE Adm £7
AMBERSHADE Mon 19 May THE LAZYBIRDS Adm £6
BRIDGE AND TUNNEL Tues 20 May KLANG Adm £6
BLUEBIRD Wed 21 May DRIVE LIKE YOU STOLE IT LOUDER THAN BOMBS Adm £7
SECONDS Thurs 22 May Adm £7
COSMIC ROUGH RIDERS Tues 27 May Adm £8
DEAD MEADOW Thurs 29 May Adm £7
ADVANCE TICKETS FROM STARGREEN 020 7734 8932
Metro is available for hire - email metro@blowup.co.uk

NORTHERN XPOSURE
WWW.NX.ROCKS.IT
Thur 15 May: Music Box Manchester
Then Came Music / Soul City Exile
Tacoma / Columbus Dixon
Fri 16 May: Cavern Liverpool
Epic Fool / Luga
Mulready St / The Front
Sat 17 May: Garage London
upstairs
The Vas Deferens / 10 Days
Novello / Fallen Origin
downstairs
Concrete Penguin / Veritys Chair
Crouch Mog / Cinder
Wed 28 May: Garage London
Earl / Bugeye
Wayne Paycheck / The Fix

Metropolis Music and DF Concerts by arrangement with No Half Measures & ITB present

COSMIC ROUGH RIDERS

PLUS GUESTS **FUTURE KINGS OF SPAIN** MAY 29 - JUNE 18 (EXCLUDING JUNE 1) + **ZICO** JUNE 19 - JULY 08 (EXCLUDING JULY 04)

MAY

TUE 27	LONDON METRO	020 7403 3331	
THU 29	PERTH TWA TAMS	01738 634 500	
FRI 30	MOSSET FORRES	01343 850 078	
SAT 31	INVERNESS THE RAIGMORE	01463 221 546	

JUNE

SUN 01	ORKNEY FUSION	01856 872 230
MON 02	ABERDEEN LAVA	01224 642662
WED 04	HULL ADELPHI	01482 348 216
THU 05	YORK FIBBERS	0870 907 0999
FRI 06	TUNBRIDGE WELLS FORUM	01892 530 411
SUN 08	NORTHAMPTON SOUNDHAUS	01604 250 898
MON 09	PETERBOROUGH THE PARK	01733 565 883
TUE 10	WARWICK UNIVERSITY	024 7652 4524
WED 11	LIVERPOOL BARFLY	0870 907 0999
THU 12	LONDON METRO	020 7403 3331
FRI 13	STOKE ON TRENT VOID	01782 206 000
MON 16	NORWICH ARTS CENTRE	01603 660 352
TUE 17	CAMBRIDGE BOATRACE	01223 508 533
WED 18	CARDIFF BARFLY	0870 907 0999
THU 19	BRISTOL FLEECE & FIRKIN	0117 9299 008
FRI 20	WREXHAM CENTRAL STATION	01978 264 940
SAT 21	SHEFFIELD LEADMILL	0845 300 4050
MON 23	LONDON METRO	020 7403 3331
TUE 24	MANCHESTER ROADHOUSE	0161 832 1111
WED 25	LEEDS NEW ROSCOE	0113 246 0778
THU 26	GLASGOW KING TUTS	0141 221 5279
FRI 27	DUNDEE THE READING ROOMS	01382 228 496
SUN 29	EDINBURGH VENUE	0131 220 3234
MON 30	CARLISLE BRICKYARD	01228 598 740

JULY

WED 02	SOUTHAMPTON THE JOINERS	023 8022 5612
THU 03	COLCHESTER ARTS CENTRE	01206 500 900
FRI 04	GUILDFORD FESTIVAL	01483 454 139
SAT 05	MIDDLESBROUGH THE EMPIRE	01642 247 755
MON 07	NOTTINGHAM ROCK CITY	0115 958 8484
TUE 08	WOLVERHAMPTON LITTLE CIVIC	01902 552 121
SAT 12	KINROSS T IN THE PARK	0870 4800 700

ALL TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM
NEW SINGLE 'BECAUSE YOU' RELEASED JUNE 23RD. NEW ALBUM 'TOO CLOSE TO SEE FAR' RELEASED JULY 7TH WWW.COSMICROUGHRIDERS.COM

Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

THE LIBERTINES

Friday 20th June
MANCHESTER ACADEMY
0161 832 1111

Sunday 22nd June
GLASGOW BARROWLANDS
0870 0600 100

Tuesday 24th June
LEEDS COCKPIT
0113 245 5570

Wednesday 25th June
LONDON FORUM
CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331, Ticketmaster: 020 7304 4040
plus usual agent thoughout London & S.E.

Tickets £10.00 adv. except London £12.00 adv.
Tickets subject to booking fee

Buy on-line: www.gigsandtours.com

The album 'Up The Bracket' on Rough Trade
www.thelibertines.com

Photo by Roger Sargent

Metropolis Music, SJM Concerts & DF Concerts by arrangement with ITB presents

Goldfrapp

plus guests
MOUNTAINEERS

MAY

18 **BIRMINGHAM CARLING ACADEMY 2**
0870 771 2000

19 **LONDON ASTORIA** XFM
020 7287 0932, 020 7734 8932

22 **PORTSMOUTH PYRAMID**
023 9235 8608

23 **BRISTOL COLSTON HALL**
0117 929 9008, 0870 444 4400

25 **MANCHESTER ACADEMY**
0161 832 1111

26 **LEEDS MET UNIVERSITY**
0113 244 4600

28 **GLASGOW QMU**
0870 169 0100

Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

www.goldfrapp.co.uk
www.mute.co.uk

Metropolis Music and ICA by arrangement with Helter Skelter present

THE HIDDEN CAMERAS

plus guests **Royal City**

Monday 2nd June
ICA
The Mall, London SW1
⊖ Piccadilly Circus / Charing Cross
Tickets £8.00, £7.00 concessions
£6.00 ICA members
Box Office: 0207 930 3647
Way Ahead: 020 7403 3331
www.ica.org.uk

New single 'A Miracle' released 2nd on June Rough Trade
www.musicismyboyfriend.com

ICA & METROPOLIS MUSIC PRESENT

MANITOBA

PLUS SPECIAL GUESTS **THE JIMMY CAKE**

FRIDAY 6TH JUNE 8PM-1AM
ICA, THE MALL, LONDON SW1
⊖ PICCADILLY CIRCUS / CHARING CROSS
TICKETS: £9.00 / £8.00 - CONCS, £7.00 ICA - MEMBERS
BOX OFFICE 020 7930 3647, WAY AHEAD: 020 7403 3331
TICKETS SUBJECT TO BOOKING FEE

THE ALBUM UP IN FLAMES OUT NOW
WWW.ICA.ORG.UK WWW.MANITOBA.FM LEAF

Metropolis Music by arrangement with The Agency present

YOU AM I

plus special guest **Billy Childish**

Tuesday 20th May
LONDON CAMDEN DINGWALLS
Tickets £9 adv. from: CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331, Tickmaster: 020 7344 4040
plus usual agents throughout London and the S/E
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

'NO, AFTER YOU SIR...' AN INTRODUCTION TO YOU AM I on Transcopic Records

tindersticks

plus special guests james yorkston and the athletes (at all shows except london)

may

29, 30, 31 sold out **the royal court theatre, london**

june

02 **queens hall, edinburgh**
0131 668 2019 www.ticketweb.co.uk

03 **lowry, manchester**
0161 876 2000 www.thelowry.com

04 **city varieties, leeds**
0113 245 5570 0115 912 9000 www.wayahead.com

05 **old market, brighton**
01273 325440 www.ticketweb.co.uk

06 **arts centre, salisbury**
01722 321744 0115 912 9000 www.wayahead.com

07 **st georges, bristol**
0117 929 9008 0115 912 9000, www.gigsandtours.com

08 **albert hall, nottingham**
0115 912 9000 www.wayahead.com

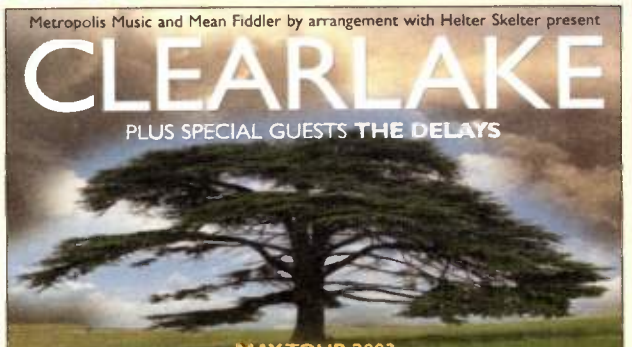
all advance tickets £15.00 except london which are £20.00 all tickets subject to booking fee

don't even go there ep out now

Metropolis Music and Mean Fiddler by arrangement with Helter Skelter present

CLEARLAKE

PLUS SPECIAL GUESTS **THE DELAYS**



MAY TOUR 2003

13	STOKE SUGARMILL 01782 206 000	21	LEICESTER CHARLOTTE 0115 912 9000
14	SOUTHEND CHINNERYS 01702 460 440	23	BRISTOL LOUISIANA 0870 44 44 400
15	HASTINGS BRASS MONKEY 01273 685 906	24	NOTTINGHAM ROCK CITY 0115 958 8484
16	PETERBOROUGH MET LOUNGE 01733 566 100	25	DUNDEE READING ROOMS 01382 228 496
17	HARLOW SQUARE 01279 305 000	27	CAMBRIDGE BOATRACE 01223 508 533
18	YORK BARFLY 0870 907 0999	29	NORTHAMPTON SOUNDHAUS 01604 250 896
19	CARDIFF BARFLY 0870 907 0999	30	TUNBRIDGE WELLS FORUM 01892 530 411
20	LONDON THE GARAGE 020 7734 8932, 020 7434 4444		

Tickets: subject to booking fee. Buy on-line: www.gigsandtours.com

The album 'Cedars' out now on Domino
www.clearlake.uk.com www.dominorecordco.com

GRANDEST NIGHT OF THE SEASON!

METROPOLIS MUSIC, SJM CONCERTS, DF CONCERTS AND PCL PROUDLY PRESENT

THE KLOOT REVUE

THE POPULAR MUSICAL ACT KNOWN AS

I AM KLOOT

PERFORMING SONGS FROM THEIR REPERTOIRE

THRILL TO THE RENOWNED DANCING LADIES
TROUPE

ALLOW YOURSELF TO BE GUIDED BY
SUPERQUEENS

JUNE OF 2003

MONDAY 2	GLASGOW KING TUT'S	TICKETS £7 ADV. FROM: 0870 169 0100 & 0141 221 5279
TUESDAY 3	BIRMINGHAM THE GLEE CLUB	TICKETS £7 ADV. FROM: 0870 241 5093 - WWW.GLEE.CO.UK
WEDNESDAY 4	LONDON SCALA	TICKETS £9 ADV. FROM: CC HOTLINE 020 7287 0932, 020 7734 8932
THURSDAY 5	MANCHESTER UNIVERSITY	TICKETS £8.00 ADV. FROM: 0161 832 1111

ALL TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

New single LIFE IN A DAY released June 2
TAKEN FROM THE FORTHCOMING ALBUM OUT SEPTEMBER ON ECHO.

WWW.IAMKLOOT.COM

METROPOLIS MUSIC ASSURE THE PUBLIC THAT THIS NIGHT'S ENTERTAINMENT WILL BE ONE OF THE MOST SPLENDID EVER SEEN IN THESE TOWNS, HAVING TAKEN SEVERAL DAYS OF PREPARATION

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

mean fiddler presents

Beck
WITH HIS BAND
PLUS GUESTS
THURSDAY 21st AUGUST 2003
CARLING ACADEMY BRIXTON
211 STOCKWELL ROAD, LONDON SW9
TICKETS £22.50ADV FROM C/C 020 7344 0044 / 0870 771 2000
OR BOOK ONLINE @ WWW.MEANFIDDLER.COM & WWW.TICKETMASTER.CO.UK
ALSO FROM STARGREEN PLUS USUAL AGENTS (SUBJECT TO BOOKING FEE). INFO LINE: 020 8963 0940
ALBUM 'sea change' OUT NOW • www.beck.com
• A MEAN FIDDLER PRESENTATION •

MEAN FIDDLER BY ARRANGEMENT WITH THE AGENCY PRESENT
DE LA SOUL
PLUS SPECIAL GUESTS BLACKALICIOUS
+ DEEJ A LA FU + DAN GREENPEACE (ALL CITY SHOWS)
THURSDAY 26 JUNE
LONDON FORUM
9-17 HIGHGATE ROAD, KENTISH TOWN NW5. DOORS 7PM
£16.50 adv from C/C Hotline: 020 7344 0044 (24hrs)
Or book online @ www.meanfiddler.com & www.ticketmaster.co.uk
Also from Stargreen plus usual agents (subject to booking fee). Info line: 020 8963 0940.
Parking is restricted in Kentish Town, please use public transport: Kentish Town British Rail, Underground & Buses 134, 214 & C2, car parking available in Regis Road, NW5.
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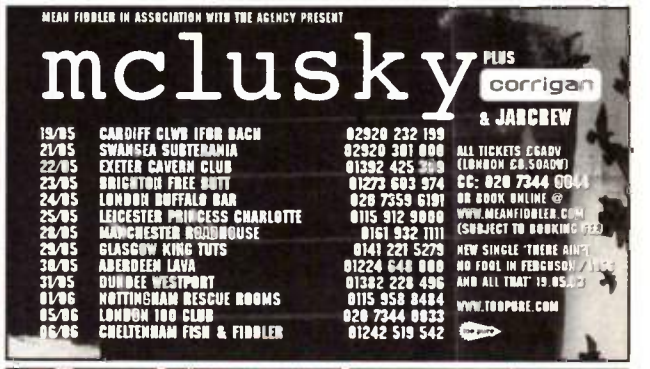
sun 18 leeds cockpit www.collective-a.a.co.uk
mon 19 nottingham rescue rooms 0115 941 8484
tues 20 london mean fiddler 020 7344 0044
www.meanfiddler.com h.m.indiepress.com


MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY PRESENT
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21/05 SWANSEA SUBTERANIA 02920 381 888
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TUE 10 MANCHESTER HOP & GRAPE 0161 832 1111
WED 11 GLASGOW KING TUTS 0141 221 5279
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Sun 18 DERBY Old Institute 01332 381 770 PLUS AGENT BLUE / ENGERICA
Mon 19 BRIGHTON Concorde 2 01273 772 770 PLUS THE ROCKS / CASTRO / COIN-OP
June
Mon 02 NORTHAMPTON Soundhaus 01604 250 888 PLUS ENGERICA
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CAMDEN HIGH STREET LONDON. NW1. DOORS 7.30
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www.eightiesmatchbox.com www.emilysstrange.com

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plus special guests ATREYU
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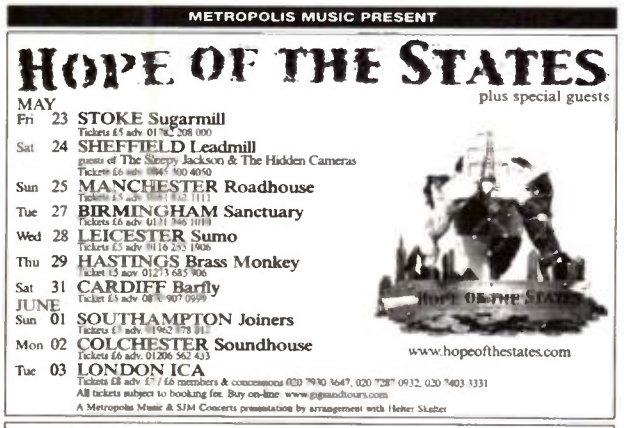
Wednesday 18th June
LONDON ASTORIA
Box Office: 0870 150 0044. Doors 7pm. Tickets £10adv
Friday 20th June
MANCHESTER ACADEMY 3
Box Office: 0161 832 1111 / 0871 2700260. Doors 7.30pm. Tickets £8.50adv
Tickets subject to booking fee. www.meanfiddler.com



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PURESSENCE
plus guests
Tuesday 27th May
London Scala
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THE RED HOT CHILI BEANS
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A TRIBUTE TO THE RED HOT CHILI PEPPERS
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Straight by arrangement with Primary Talent International presents
LESS THAN JAKE
+ THE PIETASTERS
+ TEEN IDOLS + ALLISTER
EXTRA DATE ADDED!
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LONDON ASTORIA
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Wayahead 020 7403 3331, www.stargreen.com & Rhythm Records NW1

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ticketmaster
Info Line: 020 8533 0111
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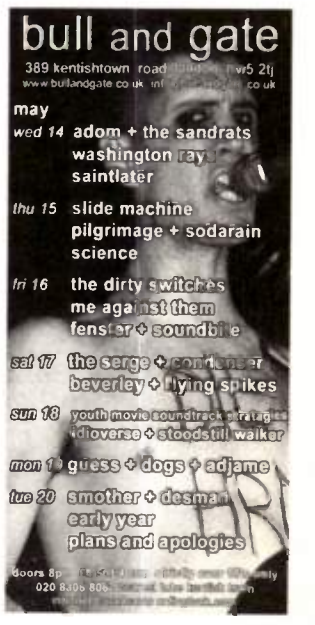
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may
wed 14 adom + the sandrats washington ray saintlater
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fri 16 the dirty switches me against them fenster + soundbite
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sun 18 youth movie soundtrack strategies idioverse + stoodstill walker
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doors 8p
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BLINK 182
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THE DATSUNS
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The White Stripes
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CAVE IN

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SUM 41
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BBC RADIO 1 97-99 FM STAGE

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Orange Festival Recorded Information line: Orange users dial 177 (cost: 40p/min). Other networks 07973 100177 (network rates apply).

www.readingfestival.com Subject to licence Artists not in order of appearance Bill subject to change www.leedsfestival.com

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Info Line 020 8963 0940. Join The Garage mailing list: garagelistings@yahoo.co.uk

Royal Festival Hall
Queen Elizabeth Hall
Purcell Room

LEE 'SCRATCH' PERRY'S
Meltdown 03

ALPHA BLONDY
SUPPORT: KINGPIN
SUN 8 JUNE RFH 7.30PM

PUBLIC ENEMY PLUS LORD ASWOD DJ
TUE 10 JUNE RFH 8PM

TORTOISE WITH GUEST MIXERS
LEE 'SCRATCH' PERRY AND MAD PROFESSOR
AND LEE 'SCRATCH' PERRY VS COLDCUT: AUDIOVISUAL CLASH AND
THE BEES
WED 11 JUNE RFH 7.30PM

SLY & ROBBIE AND MICHAEL ROSE
SUPPORT: LIVE SET FROM HOWIE B
FRI 13 JUNE RFH 8PM

THE SONGS OF BOB MARLEY & LEE 'SCRATCH' PERRY FEAT. SKIN, MICHAEL ROSE, SLY & ROBBIE, NEVILLE STAPLE, RANKING ROGER, LEE 'SCRATCH' PERRY AND MANY MORE
SAT 14 JUNE RFH 8PM

DUB POETRY EXPLOSION:
MUTABARUKA, JAYZIK AND MORE
SUN 15 JUNE QEH 7.45PM

TRICKY PLUS SPECIAL GUEST
LEE 'SCRATCH' PERRY AND
MAD PROFESSOR
MON 16 JUNE RFH 7.30PM

MICHAEL FRANTI AND SPEARHEAD & SUN RA ARKESTRA & DJ SPOOKY
FRI 20 JUNE RFH 8PM

LINTON KWESI JOHNSON AND THE DENNIS BOVELL DUB BAND
SAT 21 JUNE QEH 7.45PM

FUN LOVIN' CRIMINALS SUPPORT:
STATESIDE HOMBRES
MON 23 JUNE RFH 7.30PM
TICKETS LIMITED TO 4 PER PERSON

LOVERS' ROCK: SUSAN CADOGAN, AISHA, SISTER AUDREY
TUE 24 JUNE QEH 7.45PM

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
THU 26 JUNE QEH 8PM

MACY GRAY & LEE 'SCRATCH' PERRY
FRI 27 JUNE RFH 8PM
TICKETS LIMITED TO 4 PER PERSON

ASIAN DUB FOUNDATION & OZOMATLI
MON 30 JUNE RFH 7.30PM

Photographer: Dennis Morris

Plus free screenings of Lee 'Scratch' Perry films, mixing workshops, special DJ sets, Jamaican dance events and David Katz spinning rare Lee 'Scratch' Perry tracks

www.rfh.org.uk/meltdown

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RESTRICTIONS ON TICKET PURCHASES MAY APPLY

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21st Rock Cafe 01384 833556
22nd Charlotte 0116 255 3950
23rd Patti Pavilion 01792 644226
24th White Horse 01494 527872
25th The Garage 0207 344 0044
27th 023 8022 5612
28th Voot @ L2 Nightclub 01872 261199
29th The Tall House 01472 340222
30th Porter Butt 01412 748282
31st The Cavern 01392 495370

JUNE
2nd The Park 01733 555883
3rd Night and Day 01472 340222
4th Rasmondor 01604 604222
5th Soundhouse 01208 862453
6th Market Tavern 01723 503170
7th The Corporation 0116 270 0262
8th Marrays Music Bar 01723 503170
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LIGHTYEAR +CAPTAIN EVERYTHING +THE TAKE
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SAT 31st MAY CLEETHORPES Winter Gardens

My Deaf Audio +GUESTS
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FRI 6th JUNE SCUNTHORPE Baths Hall

CAFFEINE +GUESTS
THU 12th JUNE SCUNTHORPE Baths Hall
FRI 13th JUNE CLEETHORPES Winter Gardens

NERVE +GUESTS
THU 19th JUNE SCUNTHORPE Baths Hall
FRI 20th JUNE CLEETHORPES Winter Gardens

Eric Burdon
AND THE NEW ANIMALS
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SAT 21st JUNE WORKINGTON Carnegie Theatre 01900 602122
MON 23rd JUNE CREWE The Limelight 01270 251929

Jesse James +GUESTS
FRI 27th JUNE SCUNTHORPE Baths Hall
SAT 28th JUNE CLEETHORPES Winter Gardens

Advance Tickets (all cards) 01472 340222 & TICKETWEB, & from each venue box office www.solidentertainments.com

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Way Ahead: 0115 958 8484 / www.wayahead.com
Sat 24th Cardiff, Barfly
s/o: 0870 907 0999 / www.ticketweb.co.uk
Mon 26th Manchester, University
s/o: 0161 838 1111 24 hr cc line: 0871 22 00 260
online: www.gigsandtours.com
Tue 27th Leeds, Pigs @ Hi-Fi Club
s/o: 0113 2427353
Wed 28th London, Underworld
s/o: 020 7482 1932 Stargreen 020 7734 8932/www.stargreen.com
Ticketweb 08700 600100/www.ticketweb.co.uk

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plus guests

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DEFTONES
2nd June
GEORGE THOROGOOD
5th-6th June
A.F.I.
6th June
SIMPLE PLAN
9th June
ANI DI FRANCO
9th June
SILVERCHAIR
9th-10th-12th-13th June
SPINESHANK
16th June
EMINEM
21st June
SNICKERS GAME ON
21st-22nd June
THE THRILLS
16th July
ZZ TOP
30th July
PATTI SMITH
11th August
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+ Fake Ideal
+ Tegan And Sara

Wednesday 28th May (£5 adv)
Astrid
+ Kitty Wu
+ Early Year

Saturday 17th May (£tbc)
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very special guests tba

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+ The Hidden Cameras

LIVERPOOL
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Wednesday 14th May (£5 adv)
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+ The Hidden Cameras

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+ Gash
+ Veda
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+ Red:Shift

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Advance tickets online at www.barflyclub.com
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the eden sessions

the eden project, st austell, cornwall

friday 1st august

Badly Drawn Boy

tuesday 5th august

MOBY

friday 15th august

P J HARVEY

friday 22nd august

afro-celts,
los de abajo, te vaka

€25 per ticket, inclusive of vat & booking fee, ticket includes free entry to the eden project on day of performance. womad tickets €27.50 . tickets available from the eden project on 01726 811972 or www.edenproject.com, wayahead 0871 2200260 or www.gigsandtours.com and www.womad.org/eden

all proceeds donated to the eden trust (reg charity 1093070)

the eden project's mission is to promote the vital relationship between plants and people leading to a sustainable future for all

the eden sessions

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JUSTIN ROBERTSON/HERNAN CATTANEO/JAMES ZABIELA/JAMES HOLROYD
ROBBIE BUTLER/DAVID PHILLIPS

ARENA 2
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MC DARRISON/MC FUN

ARENA 4
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ARENA 5
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LIVE GIG GUIDE

From Wednesday May 14 to Tuesday May 20

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 working days before our cover date. Please include a telephone number for all venues

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 14

BIRMINGHAM Therapy?/Million Dead/Miss Black America Academy 2 0121 262 3000
BOURNEMOUTH 22-20s/The Bluetones Old Fire Station 01202 503888
BRADFORD 3 Colours Red/Fake Ideal Rio 01274 735549
BRIGHTON Mogwai/Kling Klang Concorde 2 01273 207241
BRISTOL The Kennedy Soundtrack/Electric Eel Shock Fleece & Firkin 0117 945 0996
CAMBRIDGE Soledad Brothers/David Viner Boat Race 01223 508533
DERBY Mybe/Brat Victoria Inn 01332 740091
DUBLIN The Dandy Warhols Olympia 00 3531 677 7744
DUDLEY The Bluetones/Archie Bronson Outfit JB's 01384 253597
EXETER Lightyear Cavern Club 01392 495370
GLASGOW Brassy Barfly 0870 907 0999
The Eighties Matchbox B-Line Disaster/Torquemada/Pablo King Tut's Wah Wah Hut 0141 221 5279
HEREFORD Violent Delight/Span/Schism Manhattans 01432 269968
LEEDS Katastrophy Wife/Hooker/Kavoichy Bassment 0113 245 0689
LEICESTER The Dirty Three/Cardboard Box Man Phoenix Arts Centre 0116 255 4854
Erasure/Vic Twenty De Montfort Hall 0116 233 3111
LIVERPOOL The Sleepy Jackson/The Hidden Cameras Barfly @ Masque 0151 707 6171
LONDON The Basement/The Zutons Tottenham Court Road Metro Club W1 020 7437 0964
Cave In Mallet Street ULU WC1 020 7664 2000
The Delgados/The Great Eastern/Hate Hammersmith Lyric Theatre W6 020 8741 2311
Faster Pussycat/Bang Tango Camden Underworld NW1 020 7482 1932
Lisa Germano/John Doe Oxford Street 100 Club W1 020 7636 0933
Joan Of Arc Aldgate East 93 Feet East E1 020 7247 6095
King Adora/Saint Rose/Corporation:Blend Highbury Corner Garage N5 020 7607 1818
Moloko/Gangha Shepherds Bush Empire W12 0870 771 2000
Mamas Trafalgar Square ICA SW1 020 7930 3647
The Soles/I Own Kings Brixton Windmill SW2 020 8671 0700
Stellastarr*/Ty Cobb (*NME* Presents night) Camden Barfly NW1 0870 907 0999
Justin Timberlake Wembley Arena 0870 739 0739
MANCHESTER Blue/Atomic Kitten/Craig David/Liberty X Evening News Arena 0161 950 5000
The Damned University, MDH 0161 275 2930
Flogging Molly University, Hop And Grape 0161 275 2930
Four Tet Band On The Wall 0161 832 6625
French Kicks/The Caesars/Lomax Roadhouse 0161 228 1789
Less Than Jake/The Pietasters Academy 0161 275 2930
The Mooney Suzuki/The Agenda/Capitol Years/Jackie O Night And Day Café 0161 236 1822
Winnebago Deal/X>Y/Further Life Café 0161 833 3000
MIDDLESBROUGH KIN N This/Breed 77/Everything For Some Cornerhouse 01642 253053
NOTTINGHAM Dan Bern Rescue Rooms 0115 958 8484
Ugly Duckling Jongleurs 0115 958 9922
OXFORD Indie/Elvies Zodiac 01865 420042
PORTSMOUTH Electric Six/The Detroit City Council Pyramids Centre 023 9235 8608
Hot Water Music/Donots Wedgewood Rooms 023 9286 3911
READING Whitmore/Spankboy Fez Club 0118 958 6839
SHEFFIELD Guano Apes/AntiProduct Corporation 0114 276 0262
SOUTHEND Clearlake/Delays Chinnery's 01702 460440

THURSDAY 15

ABERYSTWYTH KIN N This/Breed 77 University 01970 621700
BRIGHTON Noxagt Freebutt 01273 603974
BRISTOL Lightyear/Kenisia/Mouthwash/Captain Everything Station 0117 940 5626
CARDIFF Faster Pussycat/Bang Tango Mount Stuart, MS1 Club 029 2030 1000
Simian/Polanski/The Room Orchestra Clwb Ifor Bach 029 2023 2199
COLCHESTER Violent Delight/Span Soundhouse 01206 562453
DERBY The Mooney Suzuki/The Agenda Victoria Inn 01332 740091
DUBLIN Hot Water Music Whelans 00 3531 475 9372
EDINBURGH Guano Apes Venue 0131 557 3073
GLOUCESTER 22-20s/The Bluetones Guildhall Arts Centre 01452 505089
HANLEY Winnebago Deal/X>Y/Further Sugarmill 01782 214991
HASTINGS Clearlake/Delays Brass Monkey 01273 685906
LEEDS The Dirty Three/Cardboard Box Man Brudenell Social Club 0113 243 5866
The Sleepy Jackson/The Hidden Cameras Cockpit 0113 244 3446
LIVERPOOL The Damned/Zombies & The Skeletones/Gold Blade Lomax @ Nation 0151 236 4443
Tsuil Barfly @ Masque 0151 707 6171
LONDON British Sea Power/Mower Highbury Corner Garage N5 020 7607 1818
Cracatilla/Aubrey Lemon/Pocketwave/Inertia Archway Tavern N19 020 7272 2840
Evan Dando/You Am I/The Pieces Shepherds Bush Empire W12 0870 771 2000
Electric Six/The Detroit City Council Charing Cross Road Astoria WC2 020 7434 0403
Flaming Sideburns/Electric Eel Shock/Turretts Tufnell Park Boston Arms N19 020 7272 8153
Four Tet/Icarus King's Cross Scala N1 020 7833 2022
IMA Robot Tottenham Court Road Metro Club W1 020 7437 0964
Joan Of Arc/Cursor Miner Clerkenwell Turnmills EC1 020 7250 3409
Saving Face/Phantom 5000/LSK King's Cross Water Rats WC1 020 7436 7211
Adrian Sherwood Old Street Cargo EC2 020 7613 7731
Soledad Brothers/David Viner/Pearlene Camden Underworld NW1 020 7482 1932
Sonara/The Mutts/The Chalets Camden Barfly NW1 0870 907 0999
Therapy?/Million Dead/Miss Black America Charing Cross Road Mean Fiddler WC2 020 7434 0403
Justin Timberlake Wembley Arena 0870 739 0739
MANCHESTER Dan Bern Tmesis 0161 832 1111
The Cooper Temple Clause/The Rain Band/Medium 21 University, MDH 0161 275 2930
Salan Supa Crew University, Hop And Grape 0161 275 2930
Whitesnake/Gary Moore Evening News Arena 0161 950 5000
NEWCASTLE Katastrophy Wife/Hooker/We Start Fires/The Four Marys Cluny 0191 230 4475
NORWICH The Delgados Waterfront 01603 632717
NOTTINGHAM Ed Laliq Junktion 7 0115 970 4662
OXFORD Kills Kels Po Na Na 01865 249171
Mogwai/Kling Klang Zodiac 01865 420042
PETERBOROUGH SikTh/Hopes Fall Park 01733 310383
PLYMOUTH Whitmore/Spankboy Kassa 0870 708 0003
SHEFFIELD Fat Truckers Foundry 0114 222 8777
Less Than Jake/The Pietasters Octagon 0114 222 8777
SOUTHAMPTON Leftover Crack/The Filaments Joiners 023 8022 5612
Ugly Duckling Nexus 023 8023 8024
SWANSEA 3 Colours Red/Fake Ideal Patti Pavilion 01792 654226
WOLVERHAMPTON Wayne Hussey Robin 2 01902 497860
YORK Shed Seven Fibbers 01904 651250

FRIDAY 16

ALDERSHOT 22-20s/The Bluetones West End Centre 01252 330040
BELFAST Hot Water Music/Donots Giros Café 028 9024 4640
BIRMINGHAM SikTh/Hopes Fall Academy 2 0121 262 3000
Whitesnake/Gary Moore NEC 0121 780 4133
BRIGHTON Anthony Rother Concorde 2 01273 207241
BRISTOL Dan Bern Bonaventure 0117 929 9008
CARDIFF The Crimea Barfly 029 2066 7658
Gold Blade Mount Stuart, MS1 Club 029 2030 1000
CHELTENHAM Kills Kels Fez Club 01242 262925
CLEETHORPES Tribute To Nothing Winter Gardens 01472 692925
COVENTRY The Mooney Suzuki/The Agenda Colosseum 024 7655 4473
DERBY Wayne Hussey Flowerpot 01332 204955
DUBLIN Flogging Molly Whelans 00 3531 475 9372
EDINBURGH Erasure/Vic Twenty Playhouse 0131 557 2590
FROME The Bluetones/Archie Bronson Outfit Cheese & Grain 01373 455420
GLASGOW Beachbuggy Cathouse 0141 248 6606
The Dirty Three/Canyon/Animation King Tut's Wah Wah Hut 0141 221 5279
The Naked Apes O'Neills 0141 552 0822
Ricky/Hide/Chase Barfly 0870 907 0999
Therapy?/Million Dead/Miss Black America Garage 0141 332 1120
HIGH WYCOMBE Rocketts/Blind Jackson/The Mutts White Horse 01494 527672
LEEDS Mogwai/Kling Klang Cockpit 0113 244 3446
LEICESTER The Eighties Matchbox B-Line Disaster/Pink Grease/Capitol Years Charlotte 0116 255 3956
LONDON Apartment/Hip Slinky/Culture Industries Highbury Corner Garage N5 020 7607 1818
Richard Buckner Charing Cross Road Borderline WC2 020 7734 2095
Evan Dando/You Am I/The Pieces Shepherds Bush Empire W12 0870 771 2000
Ray Davies South Bank Royal Festival Hall SE1 020 7960 4242
The Detroit City Council/The Hotwires/The Electric Shocks Tufnell Park Boston Arms N19 020 7272 8153
Dirty Switches/Me Against Them Kentish Town Bull & Gate NW5 020 7485 5358
Jetson/Carma/Tired Earth Tottenham Court Road Metro Club W1 020 7437 0964
Lisa Maffia/Fallacy/Big Brovaz Hackney Ocean E8 020 7314 2800
Noxagt/Sightings/Zu/Art Of Burning Water Aldgate East Spitz E1 020 7392 9032
Spoiler/Black Swans Kingston Peel 020 8546 3516
Un-Cut Camden Jazz Café NW1 020 7916 6060
The Vanities/Bookoo Movement/Undertow Camden Barfly NW1 0870 907 0999
Violent Delight/Fake Ideal/Schism Camden Underworld NW1 020 7482 1932
The Wisdom Of Harry/Alan Tyler Farringdon Betsey Trotwood EC1 020 7253 4285
MANCHESTER Strung Out/King Prawn/co.uk/Appease University, Hop And Grape 0161 275 2930
NOTTINGHAM The Delgados Rescue Rooms 0115 958 8484
OXFORD Part Chimp Wheatsheaf 01865 721156
PETERBOROUGH Clearlake/Delays Met Lounge 01733 566100
SHEFFIELD The Cooper Temple Clause/The Rain Band/Medium 21 Leadmill 0114 221 2828
Subhumans/Leftover Crack/F-Minus/MDC/Broken Bones/Sick On The Bus/The Filaments Corporation 0114 276 0262
SOUTHAMPTON Less Than Jake/The Pietasters Guildhall 023 8063 2601
SWANSEA Kill II This/Breed 77 Escape Club 01792 652854
SWINDON Breakestra Brunel Rooms 01793 531384
WIGAN Katastrophy Wife/Hooker/Red Vinyl Fur/The Suzukis Café Nirvana 0870 100 0000
WOLVERHAMPTON The Damned Robin 2 01902 497860
Whitmore/Spankboy Little Civic 01902 552121
WORKINGTON Tsuil Monroe's 01900 602122
YORK Shed Seven Fibbers 01904 651250

SATURDAY 17

ABERDEEN Whitmore/Spankboy Lava 01224 648000
BEDFORD The Sleepy Jackson/The Hidden Cameras Esquires 01234 340120
BIRMINGHAM Strung Out/King Prawn/co.uk/Appease Academy 2 0121 262 3000
BRIGHTON 3 Colours Red/Fake Ideal Concorde 2 01273 207241
BRISTOL Bryan Adams Bristol City FC, Ashton Gate 0117 963 0630
CARDIFF Lightyear/The Spikedrivers/Captain Everything/Foamers/Kenisia Mount Stuart, MS1 Club 029 2030 1000
Small Victories/Sleeping Giants/Sonara Barfly 029 2066 7658
CARLISLE The Naked Apes Tithe Barn 01228 532515
COVENTRY British Sea Power/Mower Colosseum 024 7655 4473
DERBY The Enchanted Victoria Inn 01332 740091
DUBLIN Radiohead Olympia 00 3531 677 7744
GLASGOW Belle & Sebastian/The Delgados/Mull Historical Society Royal Concert Hall 0141 353 8000
The Dandy Warhols Academy 0870 771 2000
Hot Water Music/Donots King Tut's Wah Wah Hut 0141 221 5279
Tsuil Barfly 0870 907 0999
HARLOW Clearlake/Delays Square 01279 305000
HERTFORD The Damned Castle Hall 01992 589024
LEEDS Flogging Molly Cockpit 0113 244 3446
LONDON 10 Days/Novello/Fallen Origin Highbury Corner Upstairs At The Garage N5 020 7607 1818
Concrete Penguin/Ravenscar/Crouch Mog/Cinder Highbury Garage N5 020 7607 1818
Detroit Grand Pubahs/Kansas City Prophets/Sunlux Hoxton Impact Centre EC2 07939 091493
Flaming Sideburns/Pearlene Tottenham Court Road Metro Club W1 020 7437 0964
Gravity/Instruction Kingston Peel 020 8546 3516
Less Than Jake/The Pietasters/Teen Idols/Allister Charing Cross Road Astoria WC2 020 7434 0403
Jeff Lewis/Schwervon/Major Matt Mason USA/Misty's Big Adventure Aldgate East Spitz E1 020 7392 9032
Malia Camden Jazz Café NW1 020 7916 6060
Anthony Rother King's Cross Egg N7 020 7428 7574
Serg/Condenser/Flying Spikes Kentish Town Bull & Gate NW5 020 7485 5358
Justin Timberlake Isle Of Dogs Docklands Arena E14 020 7538 1212
Whitesnake/Gary Moore Wembley Arena 0870 739 0739
Winnebago Deal/X>Y/Further Camden Underworld NW1 020 7482 1932
Neil Young Hammersmith Apollo W6 0870 606 3400
MANCHESTER Kill II This/Breed 77 University, Hop And Grape 0161 275 2930
Nucleus Roots Band On The Wall 0161 832 6625
Ugly Duckling Music Box 0161 832 1111
NEWCASTLE Erasure/Vic Twenty City Hall 0191 261 2606
NEWPORT Norma Jean/Me Without You/The Hurt Process TJ's 01633 216608
NOTTINGHAM Faster Pussycat Rock City, Rig 0115 941 2544
Guano Apes/Dai Lo Rock City 0115 941 2544
Lupine Howl Rescue Rooms 0115 958 8484
Suffer Kiss/The Hoovers Social 0115 950 5078
OXFORD SikTh/Hopes Fall/Mahumodo Downstairs At The Zodiac 01865 420042
Therapy?/Million Dead/Miss Black America Zodiac 01865 420042
PENZANCE The Bluetones/Archie Bronson Outfit Space 01736 365520
PORTSMOUTH The Eighties Matchbox B-Line Disaster Wedgewood Rooms 023 9286 3911
SHEFFIELD The Exploited/The Business/US Bombs/Total Chaos/Agent Orange Corporation 0114 276 0262
Richard Hawley Leadmill 0114 221 2828
Justin Sullivan Casbah 0114 275 6077
SOUTHAMPTON Candlefire/Liquid Laugh Joiners 023 8022 5612
TUNBRIDGE WELLS Violent Delight/Schism Forum 01892 530411
WOLVERHAMPTON The Cooper Temple Clause/The Rain Band/Medium 21 Wulfrun Hall 01902 552121
Cosmic Rough Riders Little Civic 01902 552121
YORK Shed Seven Fibbers 01904 651250

SUNDAY 18

ABERDEEN The Delgados Lemon Tree 01224 642230
BIRMINGHAM Econoline Flapper & Firkin 0121 236 2421
Goldfrapp/Mountaineers Academy 2 0121 262 3000
BRIGHTON Menie Park Concorde 2 01273 207241
BRISTOL 3 Colours Red/Fake Ideal Station 0117 940 5626
CAMBERLEY SikTh/Hopes Fall Agincourt 01252 651841
CAMBRIDGE The Applicators Portland Arms 01223 357268
Hawkwind Junction 01223 511511
CARDIFF Less Than Jake/The Pietasters University 029 2023 0130

PICK OF THE WEEK

Radiohead return to amaze, confuse and transport us with their first British indoor tour for six years. Although they will play a variety of songs from their exceptional career, the main focus will be on tracks from new album 'Hail To The Thief', which hits the streets on June 9. It's a deeply haunting offering with dark passages of sound interspersed with the occasional bright ray of melodic rock. There are also similarities to Blur's latest album, 'Think Tank', in the way Radiohead use space and subtlety to create an alternate reality. The first single, 'There There', comes out on May 26 to coincide with these dates. Dramatic, emotive and one of the most challenging rock acts Britain has ever produced, Radiohead start their much anticipated tour at Dublin Olympia (May 17 & 18) and Belfast Waterfront (19).

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The Sleepy Jackson/The Hidden Cameras Barfly 029 2066 7658
COLCHESTER **22-20s/The Blueskins** Soundhouse 01206 562453
DERBY **The Eighties Matchbox B-Line Disaster** Old Institute 01332 381770
DUBLIN **Radiohead** Olympia 00 3531 677 7744
EDINBURGH **The Naked Apes** Venue 0131 557 3073
EXETER **The Bluetones/Archie Bronson Outfit** University, Lemon Grove 01392 263519
Katastrophy Wife/Hooker/Adom Cavern Club 01392 495370
GLASGOW **Thunder/Zico** Academy 0870 771 2000
Whitmore/Spankboy King Tut's Wah Wah Hut 0141 221 5279
HANLEY **Lightyear** Sugarmill 01782 214991
LEEDS **British Sea Power/Mower** Joseph's Well 0113 203 1861
Hot Water Music/Donots Cockpit 0113 244 3446
Wayne Hussey New Roscoe 0113 246 0778
LEICESTER **Jeff Lewis/Misty's Big Adventure/Major Matt Mason USA/Schwervon** Musician 0116 251 0080
LIVERPOOL **Mogwai/Kling Klang** Barfly @ Masque 0151 707 6171
LONDON **Blue Rodeo** Charing Cross Road Borderline WC2 020 7734 2095
Breakestra Camden Jazz Café NW1 020 7916 6060
Cane Toads/Lizard Like Me Kingston Grey Horse 020 8546 4818
Capleton/Everton Blender Hackney Ocean E8 020 7314 2800
Coma Kai/Cyrus/Orca Camden Barfly NW1 0870 907 0999
The Damned/In Strict Confidence/Killing Miranda/Attrition Camden Palace NW1 020 7387 0428
The Droyds Soho Madame Jo Jo's W1 020 7734 2473
Durutti Column Soho Ronnie Scott's W1 020 7439 0747
Guano Apes Charing Cross Road Mean Fiddler WC2 020 7434 0403
Le Hammond Inferno Aldgate East 93 Feet East E1 020 7247 6095
Subhumans/Leftover Crack/US Bombs/F-Minus/Total Chaos/Agent Orange/Five Knuckle/One Man Army/Sick On The Bus/The Filaments Charing Cross Road Astoria WC2 020 7434 0403
Justin Timberlake Isle Of Dogs Docklands Arena E14 020 7538 1212
Neil Young Hammersmith Apollo W6 0870 606 3400
Youth Movie Soundtrack Strategies/Idioverse Kentish Town Bull & Gate NW5 020 7485 5358
MANCHESTER **The Dandy Warhols** Academy 0161 275 2930
Erasure/Vic Twenty Apollo 0870 401 8000
Faster Pussycat University, MDH 0161 275 2930
Peter Gabriel Evening News Arena 0161 950 5000
Norma Jean/Me Without You/The Hurt Process Roadhouse 0161 228 1789
Justin Sullivan Life Café 0161 833 3000
MIDDLESBROUGH **Tuull** Town Hall 01642 242561
NEWCASTLE **Beachbuggy** Cluny 0191 230 4475
NOTTINGHAM **The Cooper Temple Clause/Mew/Medium 21** Rock City 0115 941 2544
The Mooney Suzuki/The Agenda Rescue Rooms 0115 958 8484
PETERBOROUGH **Captain Everything** Park 01733 310383
PORTSMOUTH **Flogging Molly** Wedgewood Rooms 023 9286 3911
SOUTHAMPTON **Longview** Joiners 023 8022 5612
SOUTHEND **Kill II This/Breed 77** Chinnery's 01702 460440
YORK **Clearlake/Delays** Fibbers 01904 651250

MONDAY 19

ABERDEEN **Shed Seven** Lemon Tree 01224 642230
BELFAST **Radiohead** Waterfront 028 9033 4455
BIRMINGHAM **Capleton** Academy 0121 262 3000
Peter Gabriel NEC 0121 780 4133
BRADFORD **The Naked Apes** University 01274 232323
BRIGHTON **Capitol Years/Further/The Seconds** Freebutt 01273 603974
The Eighties Matchbox B-Line Disaster/Coin-Op/Castro/The Rocks Concorde 2 01273 207241
BRISTOL **The Dandy Warhols** Academy 0870 771 2000
CARDIFF **Clearlake/Delays** Barfly 029 2066 7658
McLusky/Corrigan/Jarcrew Clwb Ifor Bach 029 2023 2199
Whitesnake/Gary Moore International Arena 029 2022 4488
COLCHESTER **3 Colours Red/Fake Ideal** Soundhouse 01206 562453
CREWE **Tuull** Limelight 01270 251929
EDINBURGH **Mogwai/Kling Klang** Queen's Hall 0131 668 2019
Whitmore/Spankboy Venue 0131 557 3073
EXETER **Violent Delight** Cavern Club 01392 495370
GLASGOW **Strung Out/King Prawn/co.uk/Appease** Cathouse 0141 248 6606
LEEDS **The Misfits** Cockpit 0113 244 3446
LIVERPOOL **Beachbuggy** Barfly @ Masque 0151 707 6171
LONDON **Alternative 3/Hush/Blank Space** Islington Hope'n'Anchor N1 020 7378 6095
Blue Rodeo Charing Cross Road Borderline WC2 020 7734 2095
Canyon King's Cross Water Rats WC1 020 7436 7211
The Climb/Violet Joker/Dionysus Covent Garden Rock Garden WC2 020 7836 4052
Disorder/Dingo/Juan Zero Brixton Windmill SW2 020 8671 0700
Drew Aldgate East 93 Feet East E1 020 7247 6095
Goldfrapp/Mountaineers Charing Cross Road Astoria WC2 020 7434 0403
Macy Gray Shepherds Bush Empire W12 0870 771 2000
Guess Kentish Town Bull & Gate NW5 020 7485 5358
Richard Hawley King's Cross Scala N1 020 7833 2022
Katastrophy Wife/Siobhan Fahey/Carina Round/The Suffrajets/Hooker Highbury Corner Garage N5 020 7607 1818
Sonja Kristina Aldgate East Spitz E1 020 7392 9032
The Mooney Suzuki/The Agenda/Of Arrowe Hill Camden Barfly NW1 0870 907 0999
Spoiler/Black Swans Camden Underworld NW1 020 7482 1932
Justin Timberlake Isle Of Dogs Docklands Arena E14 020 7538 1212
Neil Young Hammersmith Apollo W6 0870 606 3400
MANCHESTER **Thunder** Academy 0161 275 2930
NORTHAMPTON **The Applicators/C64** Soundhaus 01604 250898
NOTTINGHAM **Hawkwind** Rock City 0115 941 2544
Hot Water Music/Donots Rescue Rooms 0115 958 8484
Norma Jean/Me Without You/The Hurt Process Old Angel 0115 950 2303
OXFORD **Kill II This/Breed 77/Calm Insanity** Downstairs At The Zodiac 01865 420042
Justin Sullivan Zodiac 01865 420042
PETERBOROUGH **22-20s/The Blueskins** Met Lounge 01733 566100
PORTSMOUTH **The Sleepy Jackson/The Hidden Cameras** Wedgewood Rooms 023 9286 3911
SOUTHEND **Longview** Chinnery's 01702 460440
STIRLING **The Goldenhour** Tolbooth 01786 274000
STOKE **Turbo AC's** Talbot 01782 845507
YORK **British Sea Power/Mower** Fibbers 01904 651250

TUESDAY 20

BIRMINGHAM **Maria McKee** Glee Club 0870 241 5093
CAMBRIDGE **Kill II This/Breed 77** Boat Race 01223 508533
Less Than Jake/The Pietasters Corn Exchange 01223 357851
CARDIFF **Instruction** Barfly 029 2066 7658
EDINBURGH **Shed Seven** Liquid Rooms 0131 225 2564
GLASGOW **Turbo AC's** King Tut's Wah Wah Hut 0141 221 5279
HULL **Fingathing** Adelphi 01482 348216
LEEDS **Strung Out/King Prawn/co.uk/Appease** Cockpit 0113 244 3446
LIVERPOOL **British Sea Power/Mower** Stanley Theatre, Academy 2 0151 709 9108
LONDON **The Applicators/The Seconds/C64** (*NME* Bring It On night) Camden Barfly NW1 0870 907 0999
Bridge And Tunnel/Kiang Tottenham Court Road Metro Club W1 020 7437 0964
Clearlake/Delays Highbury Corner Garage N5 020 7607 1818
The Cooper Temple Clause/Mew/Medium 21 Kentish Town Forum NW5 020 7344 0044
Further Camden Palace NW1 020 7387 0428
Hot Water Music/Donots Charing Cross Road Mean Fiddler WC2 020 7434 0403
Mountaineers Aldgate East Arts Café E1 020 7247 5681
Mybe/Brat Brixton Windmill SW2 020 8671 0700
The Sleepy Jackson/The Hidden Cameras King's Cross Scala N1 020 7833 2022
Smother/Plans And Apologies Kentish Town Bull & Gate NW5 020 7485 5358
Justin Timberlake Isle Of Dogs Docklands Arena E14 020 7538 1212
MANCHESTER **The Naked Apes** University, Hop And Grape 0161 275 2930
SikTh/Hopes Fail Roadhouse 0161 228 1789
NEWCASTLE **Lightyear/Captain Everything** University 0191 261 2606
NEWPORT **The Misfits** TJ's 01633 216608
NORTHAMPTON **The Kills** Soundhaus 01604 250898
Justin Sullivan Roadmender Centre 01604 604222
NOTTINGHAM **Katastrophy Wife/Hooker/The Suffrajets** Rescue Rooms 0115 958 8484
Thunder Rock City 0115 941 2544
OXFORD **Major Matt Mason USA/Jeffrey Lewis/Schwervon/Misty's Big Adventure** Cellar 01865 244761
PLYMOUTH **Violent Delight/Fake Ideal/Schism** JFK's, Club 103 01752 768826
PORTSMOUTH **The Bluetones/Archie Bronson Outfit** Wedgewood Rooms 023 9286 3911
SHEFFIELD **Erasure/Vic Twenty** City Hall 0114 278 9789
WOLVERHAMPTON **Norma Jean/Me Without You/The Hurt Process** Little Civic 01902 552121
YORK **Spoiler/Black Swans** Fibbers 01904 651250

PHOTOGRAPHY: IAN JENNINGS/ANDY WILLSHER/JAMES LOOKER

NOW BOOKING

For tickets, ring the 24-hour NME Ticketline on 0870 1 663 663. Calls are charged at national standard rate

AFI
London Kentish Town Forum (June 6), Manchester Academy (7), Glasgow Barrowlands (10)

THE APPLICATORS
Bath Moles (May 22), London Tufnell Park Boston Arms (23)

ARE WEAPONS
Glasgow Cathouse (May 21), Nottingham Rock City (22), Cardiff Barfly (24), Manchester University, Hop And Grape (26), Leeds Hi-Fi Club (27), London Camden Underworld (28)

AUDIOSLAVE
Dublin Point (June 18)

BECK
London Brixton Academy (August 21)

BJORK
London Hammersmith Apollo (May 24), London Shepherds Bush Empire (26)

NICK CAVE AND THE BAD SEEDS
London Westminster Tate Britain without The Bad Seeds (May 23), London Hammersmith Apollo (June 6-8)

THE COOPER TEMPLE CLAUSE
Portsmouth Wedgewood Rooms (May 21), Reading University (23), Stoke Void (June 2)

THE CORAL
Sheffield Leadmill (June 18), New Brighton King's Parade Big Top with The Libertines/The Thrills/Kings Of Leon/The Basement/The Zutons (21), Oxford Brookes University (26)

THE DANDY WARHOLS
Leeds University (May 21), Birmingham Academy (22), London Brixton Academy (23)

THE DATSUNS
London Shepherds Bush Empire (July 1)

DEFTONES
London Brixton Academy (June 2), Glasgow Braehead Arena (3), Manchester Apollo (4)

DOWNLOAD FESTIVAL
Castle Donington Donington Park (May 31 & June 1). Acts include Iron Maiden/Marilyn Manson/Deftones/Ministry/InMe/Murderdolls/A/Sepultura (May 31) and Limp Bizkit/Audioslave/Zwan/Less Than Jake/Stone Sour/Disturbed/NOFX/Mudvayne/Raging Speedhorn (June 1)

EDEN SESSIONS
St Austell Eden Project. Acts include Badly Drawn Boy (August 1), Moby (5) and PJ Harvey (15)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Bristol Fleece & Firkin (June 4), London Camden Electric Ballroom (5)

ELECTRIC SIX
Northampton Roadmender Centre (June 29), Brighton Concorde 2 (30)

EMINEM
Milton Keynes Bowl (June 21-23), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26 & 27). 50 Cent supports at Milton Keynes Bowl (June 21 & 22)

GAME ON
London Greenwich Millennium Dome Skate And BMX Event (June 21 & 22). Acts include Cypress Hill/Buck 65/Sparta (June 21) and Electric Six/Sick Of It All/The Peepshows/The Warlocks/Reef (22)

GLASTONBURY FESTIVAL
Pilton Worthy Farm (June 27-29). Acts rumoured to play are REM/Suede/Mogwai/Zwan/The Cooper Temple Clause/Electric Six/The Kills/The Eighties Matchbox B-Line Disaster (June 27), Radiohead/Super Furry Animals/Starsailor/The Coral/The Polyphonic Spree/Turin Brakes/The Thrills/Asian Dub Foundation/The Damned (28) and Moby/Manic Street Preachers/Dave Gahan/Feeder/The Streets/Grandaddy/Cerys Matthews/Sigur Rós/Hope Of The States/Sugarcult (29)

GOOD CHARLOTTE
London WC2 Astoria (June 30 & July 1). Glasgow Academy (4)

HOMELANDS FESTIVAL
Winchester Matterley Estate, Bowl (May 24). Acts/DJs include Groove Armada/The Streets/The Chemical Brothers/Junior Senior/Grandmaster Flash/Erol Alkan/James Lavelle/De La Soul

HOPE OF THE STATES
Hanley Sugarmill (May 23), Manchester Roadhouse (25), Birmingham Sanctuary (27), Leicester Sumo (28), Hastings Brass Monkey (29), Cardiff Barfly (31), Southampton Joiners (June 1), Colchester Soundhouse (2), London SW1 ICA (3)

HOT HOT HEAT/THE BANDITS
London Camden Electric Ballroom (May 22)

INTERPOL
London Shepherds Bush Empire (June 24)

ISLE OF WIGHT FESTIVAL
Newport Seaclose Park (June 14 & 15). Acts include Paul Weller/Starsailor/Iggy Pop/John Squire/The Cooper Temple Clause/The Thrills (June 14) and Bryan Adams/Counting Crows/Hell Is For Heroes/The Darkness/The Raveonettes/The Basement (15)

JET
Oxford Zodiac (June 4), Birmingham Academy 2 (5), Liverpool Stanley Theatre (6), Sheffield Leadmill (7), Glasgow King Tut's Wah Wah Hut (9), Manchester Roadhouse (10), Leeds Cockpit (11), London WC1 ULU (12)

JUNIOR SENIOR
Brighton Concorde 2 (May 23)

THE KILLS
London WC1 ULU (May 21), Portsmouth Wedgewood Rooms (June 12), Birmingham Academy 2 (13), Sheffield Leadmill (14), Aberdeen Lemon Tree (16), Glasgow King Tut's Wah Wah Hut (17), Manchester University (18)

MARILYN MANSON
Glasgow Braehead Arena (June 2), London Brixton Academy (4)

MASSIVE ATTACK
Dublin Marlay Park (July 24), Liverpool Old Speke Airfield, Creamfields Festival (August 23), Bristol Queens Square (25)

CERYS MATTHEWS
Cardiff St David's Hall (June 14), Norwich Waterfront (15), Brighton Concorde 2 (16), Milton Keynes Stables (18), London Islington Union Chapel (19), Sheffield Leadmill (23), Cambridge Junction (24), Manchester University, MDH (25)

MELTDOWN FESTIVAL
London South Bank Royal Festival Hall (June 8-30). Acts include Public Enemy (June 10), Tortoise/Lee 'Scratch' Perry (11), Tricky (16), Fun Lovin' Criminals (23), David Holmes Presents The Free Association at London South Bank Queen Elizabeth Hall (26), Macy Gray/Lee 'Scratch' Perry (27), Asian Dub Foundation (30)

METALLICA
Dublin RDS with Linkin Park (August 20)

MOGWAI
London King's Cross Scala (May 22)

MOVE FESTIVAL
Manchester Old Trafford Cricket Ground (July 11-13). Acts include Manic Street Preachers/The Flaming Lips/Super Furry Animals/The Mars Volta/Kinesis (July 11), The Charlatans/Feeder/Dave Gahan/Inspiral Carpets (12) and REM/Badly Drawn Boy/Idlewild/John Squire/Athlete (13)

MULL HISTORICAL SOCIETY
Perth City Hall (May 31), Orkney Fusion (June 1), Aberdeen Lemon Tree (2), Edinburgh Liquid Rooms (3), Oxford Zodiac (5), Leeds Cockpit (6), Hanley Sugarmill (7), Norwich Waterfront (8)

KELLY OSBOURNE
Nottingham Rock City (June 24), London Camden Electric Ballroom (25), Manchester University, Hop And Grape (26)

THE POLYPHONIC SPREE/MULL HISTORICAL SOCIETY
Manchester Academy (June 30), Birmingham Academy (July 1), Nottingham Rock City (2), Cambridge Corn Exchange (3), London Brixton Academy (4), Liverpool University, Mountford Hall (11)

QUEENS OF THE STONE AGE
Wolverhampton Civic Hall (June 17), Glasgow Barrowlands (18 & 19), Manchester Apollo (20), London Brixton Academy (22 & 23)

RADIOHEAD
Edinburgh Corn Exchange (May 21), Manchester Apollo (22), London Shepherds Bush Empire (24 & 25)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 22-24). Acts include Linkin Park/Blink 182/Placebo/The Datsuns/The Polyphonic Spree/Elbow/Interpol/Electric Six/Jay-Z/Finch/Bowling For Soup (Reading 22, Leeds 23), Blur/The White Stripes/Beck/Doves/The Streets/The Libertines/Junior Senior/AFI/Hundred Reasons/The Cooper Temple Clause/The Mars Volta (Reading 23, Leeds 24) and Metallica/System Of A Down/Sum 41/Primal Scream/Courtney Love/Good Charlotte/The Music/Yeah Yeah Yeahs/Hot Hot Heat/Lostprophets/The Used (Reading 24, Leeds 22)

RED HOT CHILI PEPPERS/FOO FIGHTERS/QUEENS OF THE STONE AGE/ELECTRIC SIX
Glasgow Green (August 24)

REM
London Brixton Academy (June 24 & 25), Dublin Marlay Park (July 16 & 17)

THE ROLLING STONES
Glasgow SECC (September 1), Manchester Evening News Arena (5), Dublin Point (9), London Wembley Arena (14)

RZA
London WC2 Mean Fiddler (May 29)

SLANE 03
Slane Castle (August 23). Acts include Red Hot Chili Peppers/Foo Fighters/Queens Of The Stone Age/PJ Harvey/Feeder/Morcheeba

THE SLEEPY JACKSON
Cambridge Boat Race (May 22), Leicester Charlotte (23), Sheffield Leadmill (24), Nottingham Rescue Rooms (25)

STEREOPHONICS
Bristol Academy (May 27), Bradford St George's Hall (28), Glasgow Barrowlands (29), London Shepherds Bush Empire (31), Cardiff University, Great Hall (June 1), Newcastle Telewest Arena (November 8), Sheffield Arena (9), Hull Arena (10), Exeter Westpoint Arena (12), Plymouth Pavilions (13), Nottingham Arena (15), Birmingham NEC (16 & 17), Manchester Evening News Arena (19), Glasgow SECC (22 & 23), Aberdeen ECC (24), London Earls Court Exhibition Hall (December 16 & 17), Cardiff Millennium Stadium (20)

SUPER FURRY ANIMALS/CERYS MATTHEWS
Bethesda Rugby Club (June 21)

T IN THE PARK FESTIVAL
Balado, near Kinross (July 12 & 13). Acts include REM/The White Stripes/Zwan/Idlewild/The Datsuns/The Flaming Lips/The Warlocks/Athlete/Har Mar Superstar/Kings Of Leon/The Zutons. *NME* Stage: The Music/The Polyphonic Spree/John Squire (July 12) and Coldplay/The Charlatans/Feeder/Supergrass/Sugababes/The Coral/Röyksopp/Teenage Fanclub/Gusgus/Inspiral Carpets/Mull Historical Society/The Rapture/OK Go/Kinesis. *NME* Stage: Underworld/The Streets/Turin Brakes/The Roots/Hell Is For Heroes (13)

22-20S
Southend Chinnery's (May 21), London W1 100 Club (22), Bedford Esquires (23), Stockton Georgian Theatre (25), York Fibbers (26), Leeds Rocket (27), Oxford Zodiac (28)

V FESTIVAL
Chelmsford Hylands Park and Weston Weston Park (August 16 & 17). Acts include Coldplay/Foo Fighters/Ash/The Hives/The Cardigans/Feeder/Super Furry Animals/Kelly Osbourne/Echo And The Bunnymen/Turin Brakes (Chelmsford August 16, Weston 17) and Red Hot Chili Peppers/David Gray/Queens Of The Stone Age/PJ Harvey/The Coral/Underworld/Moloko/Dirty Vegas/Morcheeba/Inspiral Carpets (Weston August 16, Chelmsford 17)

WITNESS FESTIVAL
Dublin Punchestown Racecourse (July 12 & 13). Acts include Coldplay/Badly Drawn Boy/Supergrass/Underworld/The Streets/Turin Brakes/Death In Vegas/The Thrills/Sugababes/Röyksopp/The Roots/Lemon Jelly/Echo And The Bunnymen/The Rapture (July 12) and David Gray/Manic Street Preachers/Super Furry Animals/The White Stripes/The Cardigans/The Polyphonic Spree/The Datsuns/Calexico/The Flaming Lips/Ladytron/Beth Gibbons & Rustin Man (13)

YEAH YEAH YEAHS

Yeah Yeah Yeahs have announced a one-off date and a new single from their critically acclaimed, chart-smashing debut album, 'Fever To Tell'. 'Pin' is out on June 23 and is destined to be the band's party anthem with its insistent White Stripes-esque guitar line and scat-like mumblings from Karen O on the chorus. YYYs are also looking forward to their appearances at this year's Reading and Leeds festivals as they had to cancel last year due to recording commitments. Their hot and sweaty live shows, where Karen seems to be possessed by an alien force, are already becoming folklore, so tickets for this one-off show are likely to sell very quickly. Join the madness at London Kentish Town Forum (June 7).

NME TICKETLINE 0870 1 663 663

THE WORKS

TOP MUSIC TIPS FOR PLAYAZ AND PLAYERS

Edited by Robert Collins

HOW TO GET A DESK JOB

The Works guide to getting started in sound engineering

Being the hired help for someone else's music might not seem glamorous, but if you're a good sound engineer you could find yourself working with the world's greatest musicians in the world's best-equipped studios and arenas. A deft sprinkling of engineering magic can transform audio coal dust into hi-fidelity gold and that sort of alchemy will always be in great demand.

Whether you choose live sound or studio recording is up to you. They share common ground – ie, the mixing desk – but there are distinct differences. Studio engineers have to be prepared to listen to the same track for hours on end, painstakingly tweaking every aspect to achieve the perfect mix. Recording and mixing even one song can take weeks.

Live engineers, on the other hand, have to make every decision on the spot. Whether you'll specialise in front-of-house sound (what the audience hears), monitor sound (what the band hears) or both, you'll have to be perpetually on the ball. Miss a cue and it's gone forever. Get on the band's wrong side and you're fired. Get it right and you could be travelling around the globe as a key member of the live crew.

The key to success is simple: hard work and application. People will be looking to you to produce the magic, so you've got to know not just how to work the gear, but how to get the best from it.

There are two ways of getting experience. The old-school route is to start as tea boy (or girl) in a recording studio and work your way up to engineer, learning the skills on the job, an approach still favoured by many major recording studios. Equally, offering to help at the mixing desk in your local venue is an unparalleled way to learn the rudiments of live work.

A more recent development has been the growth in professional training courses, such as the Audio Engineering Techniques & Technology course at the School Of Sound Recording in Manchester. As principal Ian Hu explains: "You progress faster with proper training behind you. To do any job properly, you need a lot of underpinning knowledge and there's no substitute for practical experience. The more engineering you do, the better you get at it."

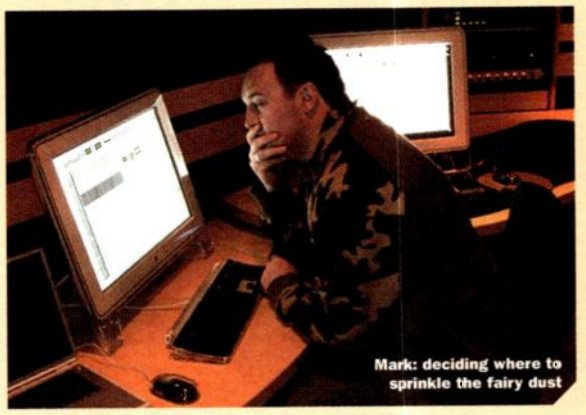
While you're building up your reputation, you don't want to turn work down. Many engineers are freelance and most jobs come via word-of-mouth, so the more people you work for the more fruitful your network becomes.

Engineering a death metal band one day, a folk duo the next and a techno project in the evening enhances your skills while you figure out what you do best. After that, whether you choose live or studio work, freelance or a permanent position, the success of your career is down to you.

Jonathon Wilson

MY WAY

Mark 'Spike' Stent, engineer for Madonna, Oasis and U2, relives his early days



Mark: deciding where to sprinkle the fairy dust

What drew you to sound engineering?

"When I decided recording was what I wanted to do, I spent ages listening to stuff like Kraftwerk on headphones thinking, 'How the fuck did they do that?' I was fascinated by how they got certain sounds. There was no-one at school to explain it, so I had to try and figure it out for myself."

What's your take on training courses?

"I'm a bit sceptical about some of them. But if you join a big studio it takes ages to actually get to do any engineering work, so at least on a course you'll get recording experience straight away."

What was your first studio job?

"Jacob's, in Farnham. I hassled the owner every week from the age of 14 and finally they said, 'Come on up.' There were no assistants in those days, so I got to engineer very early on. There were lots of indie bands, punk bands and reggae bands – bands that didn't have huge budgets, but I got to learn a lot about engineering and use some fantastic equipment."

Can people start engineering at home?

"Some of the best records ever made were done in people's bedrooms. It takes a lot of the snobbishness away from the music business. Get loops and stuff off the internet and try to remix tracks. Work with your mates in a home studio set-up and just record loads of songs – learn to balance a song. But engineering's not just technical. My job's to get that vibe back if it gets a bit lost. If you start becoming too much of an anorak about the sonic quality of the recording, you can lose the vibe."

Jonathon Wilson

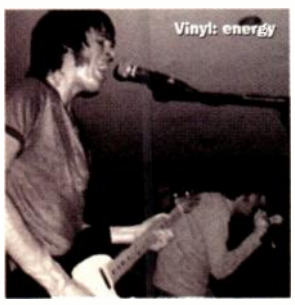
HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

VINYL
Try

"Vinyl are living proof that good, wholesome, 'no love for ya mamma' guitar driven rock'n'roll music still exists in Dublin..." Thank god. It does one's heart good to know that there are bands out there who admit to having no more ambition than to churn out "equal parts classic dadrock and John Squire-led musings with a dash of alt.country thrown in for good feckin' measure". Having said that, although Vinyl possess all the innovation of the wheel, their energy is irrefutable and the likes of Ash should take note. If you yearn for JJ72's nasal sensitivity executed with Oasis' ludicrously abandoned largesse, laugh it up because it's all here. With better songs, Vinyl will be playing at the stadium near you by next week and it'll be your fault.

INFO: vinyl_info@yahoo.com



Vinyl: energy

PHOTOGRAPHY: JEDJAM.COM

ZOSH KARDO
Fixer Fix Me

Zosh Kardo's CD comes with a black and white photocopied sheet of pictures of him (admittedly a romo pretty boy) in various come-to-bed poses. Hair spiky, hair floppy, cigarette, no cigarette, looking into the lens, looking meaningfully yet self-consciously away. He sounds exactly the same as he looks, only without the pretty element. Presumably eastern European, his music suggests dark romantic pain and longing of yore and is so acerbically intimate it's almost impossible to listen to. Not least because there is hardly any backing and the microphone is practically inside his mouth, distorting so badly that it adds a different kind of torment to his tortured muse, if only for the listener. Zosh is the kind of musician who should stick to poetry, and get better at it.

INFO: zoshcardo@yahoo.com

THE UNSUCCESSFULS
Sweet Lies

The Unsuccessfuls inhabit a world that doesn't really exist any more. Or shouldn't. Do we think there's any point in cashing in on Joe Strummer's untimely demise by reincarnating The Clash? Not really, but The Unsuccessfuls missed that meeting and have probably been doing this middle-aged Caucasian reggae rock for years anyway – unsuccessfully. It sounds like it.

INFO: the_unsuccessfuls@yahoo.com

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DRUMMER WANTED TO complete creative introspective Indie based outfit. Age 24 to 35 must be commited. Croydon. Ryan 07713 514383

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seeks female vocalists + female musicians for recording project (Avril/Pink/Osbourne) aged 18-25. Auditions @ The Enterprise, 2 Haverstock Hill, London NW3 2BL. Chalk Farm Tube, 11-6pm, Sat 24th May 2003, serious wannabe's only

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4 Use one space below for each word (20 words max). Include your phone number in the ad. Use BLOCK CAPITALS ONLY. Illegible ads will be discarded.

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BASSIST (21-26) WANTED! with good sense of dynamics, attitude and commitment. Influences: from U2, Radiohead to Interpol N.Order. Publishing deal www.-mcflyuk.com 07812 191605

BASSIST AND DRUMMER wanted London to form noisy three piece, album recorded singer, guitarist booking to gig and create. 07952 188553

BASSIST AND DRUMMER required. Ambition, versatility a must. Sneaker Pimps, Kosheen, Cocteau Twins, Primal Scream with commercial edge. Call Jez 07733 290500

BASSIST NEEDED FOR new guitar based band. Ability essential. Loads of varied great songs. Demo available. S/E Essex call Darren 07870 171915

BASSIST NEEDED. HYPNOTIC London band floating in a bassless space somewhere between Spiritualized and Joy Division. Call Ian 07931 358641 Johnny 01296 337759

BASSIST WANTED ALBUM recorded TV theme tune confirmed deal pending great opportunity G'n'R, B.Babies, F.Fighters, B.Vox advantageous. Dave 07733 306196 Ringo 07799 620945

BERKSHIRE BASED BAND sleepless, requires bass and lead guitarists, great indie/ rock pop songs ready commitment to rehearsals. Call Phil 01635 820557

DRUMMER AND BASSIST required 18-30 m/f no musos. Clash, G'n'R, Zeppelin. Songs written gigs soon. North London 07985 320566

DRUMMER AND KEYBOARDS wanted for fully gigging original West Midlands based band. Acoustic lofi: www.augustine.co.uk contact Joe on 07814 097915 thanks

DRUMMER GUITARIST AND keyboards for indie, rock, pop band. Influences: Blur, Supergrass, Nirvana, Buzzcocks, Bowie. Newcastle based call Rick 077195 92943

DRUMMER REQUIRED FOR cool new- wave band. Joy division, Iggy, Velvets, MC5, BRMC, YYY's, Interpol, Banshees. Gigs recording, interest. 07855 864704

DRUMMER TO COMPLETE 3 piece. Space, volume , tunes, noise. Influences: Velvets June of 44, Shellac early Genesis. Surrey/ Hants Phone Phil 07785 903378 Col: 01252 654357

DRUMMER URGENTLY REQUIRED (21-29) for serious original band. NW London based. Influences: VERVE/ZEPPELIN/ROSES. Total commitment essential. Robert 07919 157760

ESTABLISHED ROCK-STAR seeks bassist/ drummer for London gigs and far East tour. Hendrix, Stones, Beatles. Infl call Chris 07712 656514

ESTABLISHED INDIE ACT seeks talented drummer for gigs and recording in Glasgow area. influences Beatles, Jam etc. rjt26578@aol.com

FEMALE SINGER/SONGWRITER (24) Record label interest. NEEDS band to write/gig with ASAP. Inf: Alt-Country/American Rock. 07956 424540 (London)

FEMALE VOCALIST WANTED to form serious band. Influences include Coldplay, No Doubt, Blondie. Based in Oxfordshire 079851 59433

FEMALE VOCALIST/ MUSICIANS sought to prepare songs for electro/ indie/ rock band by lyricist. Experience not essential commitment is. Stephen 079860 73712

GAY VOCALIST THIRTIES seeks keyboard guitar player experienced for recording sessions gigs in London original material. Contact 020 7419 2971 halogenentertainment@yahoo.com

GIRL GUIT. NEEDED for band with ind. interest. Infl: Foo's, Pumpkins, Warhols... etc 07870 681053

GOOD DRUMMER NEEDED ska-punk funk rocksteady disco groove. Known on London circuit, regular gigs, label interest. 07949 166169 stillmans_plates@yahoo.co.uk London based

GUITARIST WANTED!! FOR alternative rock band using loops/ samples navarro, frusciante, F.N.M, DJ Shadow , ambitious - committed no timewasters. Richard London 07729 579523

GUITARIST WANTED (THINK Ronson, Butler, Marr) by singer/ songwriter with band. Central London daytime and weekend. Rehearsals. Marcus Reeves 07803 032920

GUITARIST WANTED: COMMITTED creative for female fronted rock band. PJ Harvey, Sonic Youth, QOTSA, Garage influences Kirsten 07880 858926 Roman 07715 738 146

ORIGINAL BAND SEEKING drummer. Management secured, major label interest. Experienced able to use clicktrack. U2 meets Blondie currently gigging/ recording 07887 702499

RHYTHM, GUITARIST AND drummer for N.London five piece rock 'n' roll band. Rehearsals Mondays, Tuesdays, Thursdays commitment essential 0208366 7982

SINGER SONGWRITER LOOKING for PIANIST, MANAGER with vision for gigs in original cross over project with classic music. 07958 461385

SINGER-SONGWRITER SEEKS guitarist, bassist for creative collaboration/ rehearsals with view to gigging. Indie/rock-influenced. Rugby (01788) 542031 / bisclavret@dsl.pipex.com

SINGER SONGWRITER SEEKS M/F collaborator infl: Gram Parsons Wilco 07968 771106

SOUL SINGER WANTED for soul/funk band, instrumental CD available to hear the band first. Midlands based 07779 845743

VERSATILE FEMALE SINGER seeking talented funky band. If you've got the edge then call 01538 722743 based Midlands/ Staffordshire area

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BASSIST AVAILABLE PUNK grunge or metal 10 years experience 26+ only, Amen snot Deftones. Call Jamison 07721 695403

DRUMMER AVAILABLE. ANY PRO offers. Extensive name live / studio experience. Energy rock player. Reliable and together. Call 07718 584833.

DRUMMER IN BRIGHTON area seeks band/ musicians. Styles jazz/ groove/ funk/drum'n'bass. Tower of Power - LTJ Bukem. tonycerqua@yahoo.com 07980 904819

PRO BASSIST (25) Groove player (M.Attack, Zero 7), looking for serious work offers. Glasgow based, can relocate. Easy going! Mark 07960 141540

VOCALISTS WANTED

Female Vocalist Wanted Urgently
up there with Kate Bush/PJ Harvey for almost signed collective.
Pls call tel: 0207 267 3750 or 07944 048274
Previous applicants need not apply

FRONTMAN REQUIRED: PETERBOROUGH based rock band, influences Zeppelin to Korn all musicians very experienced. Call Kieran on 07766 461448

FRONTPERSON WANTED FOR electronic rock 'n' roll band. Attitude, fu**ed-up vocals. mr.mindgames@blueyonder.co.uk

MALE SINGER NEEDED for established punk tinged rock band based in W.London, must be dedicated, we're 18 call Dan 07986 375198

NEED POWERFUL MALE voice to complete rock/ techno crossover project with already written material. Industry interest awaits. Farr 07773 537008 Hampshire

NEW INDIE/POP BAND WITH GREAT SONGS (CAMBRIDGESHIR -BASED) SEEK 'star' female vocalist. Ideally 19-25 ambitious, committed. More info mich_b_music@hotmail.com or 07710 289340

SONGWRITER SEEKS AMBITIOUS female vocalist for collaboration on melodic rock tunes Sinead O'Connor Carol Dekker call Lee 07931 169710

VOCALIST FOR AMBITIOUS quality band. Ability, drive, commitment, essential. Dynamic melodic songs great prospects. Zeppelin, Buckley, Chillis, U2, Free 07931 898028

VOCALISTS AVAILABLE

ASPIRING BLUES SINGER wants to form blues band to play DR Feelgood covers and others. London call Tim (0208) 980 0969 Thanks

HOT DUBLIN VOCALIST London based. Voice: Chris Martin/ Thom Yorke/ Bono even better falsetto! looking for next big thing Paul 07956 868046

SINGER/ SONGWRITER. MID-30'S seeks band. Smiths, Doors, Bowie, Radiohead, Charlatans. Have transport, commitment, studio +gigging experience matravada@supanet.com 07980 927524

YOUNG 16 YEAR old male vocalist looking to form a band in Coventry area influences Oasis, Coldplay, Beatles, Bowie etc 02476 463695

MANAGEMENT WANTED

HI QUALITY ROCK outfit seek hi quality management. No time wasters please. Call Dave 07974 210822

RNB SINGER/ SONGWRITER Latino image/ looks. Talented, serious, professional. Seeking new management/ label/ RComp interest for genuine support. Lee 07957 390550

ROCK BAND DESPERATELY needs new manager - could it be you? Visit www.hotmob.co.uk for details.

TOP FLIGHT MANAGEMENT wanted for alternative pop rock band. Great look, great sound, great prospects, very commercial. Tel: 07970 949437 email: snappimusic@hotmail.com

ANNOUNCEMENTS

The Trustee in Bankruptcy of Andrew Michael Rourke (formerly of "The Smiths") wishes to sell Mr Rourke's royalty stream. Any interested party should contact Joey Byrne, Turner Parkinson, Solicitors, Hollins Chambers, 64a Bridge Street, Manchester M3 3BA

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What's more, you and a mate could be joining him on the White Isle yourself. *NME* are giving away a **FOUR-DAY TRIP TO IBIZA** for two in June, flights and accommodation inclusive. While you're there you'll be able to see the sweaty thongster pumping away at the decks during his Monday night residency and mingle alongside VIPs with your very own 'EZ Pass', allowing entry into the forbidden orifices of the Manumission empire. It will be sweaty, it will be dirty, it will be lots of fun.

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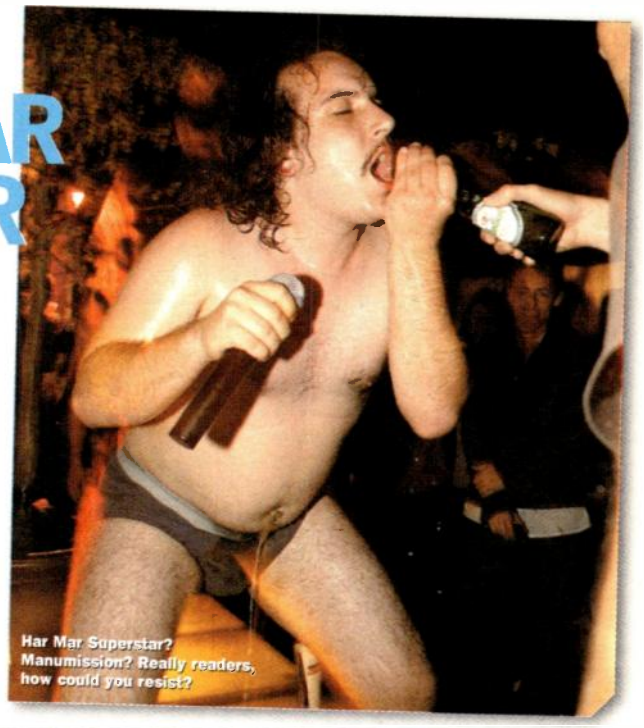

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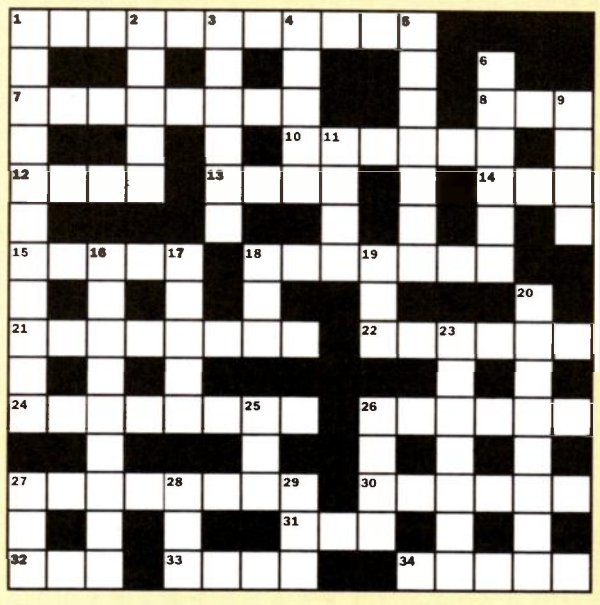

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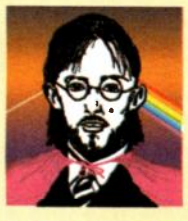

CLUES ACROSS

1+27A Even though 'Yesterday Went Too Soon', 'Day In Day Out' it's all 'Just A Day', but after today there's... er... um... nope, it's gone (6-5-8)
7 Pearl Jam sounding rather important? (8)
8 Band that did the 'Schubert Dip' (1-1-1)
10 Electrafixion found the last letter, having crazy hype, right (6)
12+26A A Simply Red arrangement from Sophie Ellis-Bextor (4-2-4)
13+22A Andy, Len due to come around and be part of The Art Of Noise (4-6)
14 The night before the appearance of a rapper (3)
15 So is a different band appearing? (5)
18 Silver Sun's final setting is noted in their diary (4-3)
21 Have a look, sweet, at this Mis-Teeq album (3-5)
22 (See 13 across)
24 Jamaican legend aka 'Scratch' and 'The Upsetter' (3-5)
26 (See 12 across)
27 (See 1 across)
30+9D John Otway And Wild Willy Barrett single that was available at no cost (6-4)
31 Broadcast them on 'Radio #1' (3)
32 Record label for Bob Dylan, The Byrds and Simon And Garfunkel (1-1-1)
33 (See 2 down)
34 Swoonsome band from Omaha, Nebraska (5)

CLUES DOWN

1 Nervous excitement is revealing for Yeah Yeah Yeahs (5-2-4)
2+33A It was a race to get this out by Teenage Fanclub (5-4)
3 Not so good then for Nickelback (3-3)
4+5D Then dozy hobo turns up in a movie with Ice Cube (4-1-3-4)
6 He was named in a Pearl Jam number (6)
9 (See 30 across)
11 They generously presented to you 'Your Lucky Day In Hell' (4)
16 They had to 'Step It Up' to 'Ground Level' (6-3)
17 Accompanied Cerys Matthews on 'The Ballad Of Tom Jones' (5)
18+20D Band that had eight successive Number One albums between 1969 and 1979 (3-8)
19 Sub Pop label band that took their name from founder member —— Doyle (3)
20 (See 18 down)
23 Three-dimensional Massive Attack mainman (3-4)
25 Almost a riot for Duran Duran (3)
28 He could spoil, then get it right, for The Smiths (4)
27 Their chart debut in 1992 was 'Ain't 2 Proud 2 Beg' (1-1-1)
28 Cypress Hill single '(——) Superstar/(Rock) Superstar' (3)
29 Highly polished act that was Graham Gouldman (ex 10CC) Andrew Gold (3)

ANSWERS FROM APRIL 26 ISSUE

Across: 1+10D Say Hello To The Angels, 8 Tell Her No, 9+28D Metal Box, 11 Saturday, 14 Arnold Layne, 18 Crass, 21 Too Wicked, 24+26A Oh Pretty Woman, 29 Diva, 30 Ex:El, 32 Nas, 33 Six. **Down:** 1 Satisfaction, 2 Yo La Tengo, 3+12A Ether Song, 4 Lorca, 5 Troy, 6+16D Times Like These, 7 Eat, 13 Byrds, 15+22A Leiber And Stoller, 17+35A Echo Beach,19+34A All I Need, 20 Sir, 23 Tool, 25 Pride, 26 Webb, 27 Nash, 31 Gl.

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Edited by John Robinson

PROCRASTINATION IS THE 'THIEF' OF THOM

Read your Thom Yorke for President article (*NME*, May 3), and whatever the album's like I've got a feeling that Thom Yorke is basically having his cake and eating it. Yeah, he's in a notionally political band making vaguely political statements and makes the odd marginally controversial gesture, but 'Hail To The Thief' sounds to me like another occasion where he's putting off committing himself to anything in particular.

If there was one thing that would have made a significant impact on the war as far as protesters were concerned it would have been a protest song – I know the Beastie Boys did one on the internet, but it wasn't exactly 'Give Peace A Chance', was it? From what you've said about the Radiohead album (and even from what Thom says) it sounds like 'Hail To The Thief' is just another occasion where he doesn't make any statement about anything, except in the most vague way possible. Since he's a musician with strong views, wouldn't he be doing a more honourable thing to address his

NME
THE WORLD EXCLUSIVE FIRST INTERVIEW
"HAIL TO THE THIEF IS OUR SHINY POP RECORD"
THOM: "I'D LIKE TO RUN FOR PRESIDENT"
RADIOHEAD

concerns about the world in his music, rather than doing the occasional thing like appearing at a march, wearing a George Bush mask on a webcast or whatever? Don't get me wrong, I think Radiohead are a brilliant band, I just think we should expect the best from our most gifted musicians.
Mark, Bootle

You want the moon here, don't you, Mark? Never mind the fact that Thom Yorke seems to give himself a hard time pretty constantly about what his responsibility is towards any aspect of Radiohead's music, you want him to swear allegiance to a rather antiquated idea of political rock, too. What he said in *NME* was that he hates the whole idea of using a band to address world issues. He thinks it's embarrassing, he doesn't think Radiohead should do it, and he's probably in quite a good position to judge whether they'd make a good job of it. People serve their consciences as they see fit, and Radiohead already fight their corner more than adequately. More than anything else, whatever they do – as *NMEmail* pages past show – above all, they make people think – JR

NME MAKES YOU CROSS

Liked your Radiohead thing a lot, though I thought the cover was a bit odd. What was all that about? Why did all the pictures have a big red X through them? Never mind what Thom Yorke's saying, me and my mates are wondering what *NME* is saying. So far we've considered these options:
a) "Thom Yorke – he's a bit of a red, and he's cross."
b) "If you're looking for some quite sad stuff, then X marks the spot."
c) "Radiohead cannot be sold like any other band, so we've just crossed him out."
Barry, London

You're definitely along the right lines, Barry, though I wouldn't like to swear to it. What I think was going on was this: if Thom Yorke is thinking of running for Prime Minister, then we'd all be voting for him – by placing an X next to his name. Or through his photo. Or something – JR

PROTEST NICELY WITH THE OTHER KIDS

So Damon Albarn thinks Chris Martin is "pathetic" for reducing serious issues such as the conflict in Iraq to slogans, does he (*News*, May 3)? That'll explain why he's pictured wearing a T-shirt with 'WRONG WAR' emblazoned across it. Oh, and the song 'Don't Bomb When You're The Bomb'. Twat.
Steve Prichard, via email

It's really sad that Damon Albarn has been reduced to declaring that there is a correct way to protest. I think the past weeks have revealed that any kind of anti-war stance is commendable. Whether you're walking with thousands of people, or scribbling messages on your hand for TV appearances, it's expressing a belief and all the anti-war protesting produced the same result anyway: not a damn thing.
Heather Stuart, via email

You're not the only ones to be a bit mystified by the whole 'my protest is better than your protest' thing. Leaving aside the rather defeatist notion that nobody's protest achieved very much at all, perhaps it's more worthwhile to examine a positive side. The opposition to GW2 was notable for its large still-at-school/college contingent – more likely moved to protest by their own fears rather than anything a pop star said, and that's got to be good news – JR

NURSE, THE SCREEN!

When you finished your top 100 Most Rock'n'Roll Films Ever (*NME*, May 3) did you have a nagging suspicion that you'd forgotten something? Surely *Fear And Loathing In Las Vegas* has to be in there? Any film soundtracked by The Yardbirds, Bob Dylan and Jefferson Airplane, containing scenes of ether binges, acid trips, hotel room destruction to beat Keith Moon's best efforts and a man sampling pure human adrenaline is at least more rock'n'roll than *The Virgin Suicides*.
Derick, Glasgow

Re: Your 100 Most Rock'n'Roll Films Ever issue. Why was the film *Desperado* not included? Antonio Banderas comes into town armed with a guitar case full of guns, a cool soundtrack and stylish ultra-violence. Plus Steve Buscemi, Salma Hayek, stoner idol Cheech Marin and a cameo from Quentin Tarantino. What more could you ask for?
James Tomlinson, via email

Wot! No Slade's *Flame* in the 100 Most Rock'n'Roll Films? No fuckin' Cup-A-Soups for yow lot!
Chris Rowley, Wolverhampton

People, people. It's really this simple: one person's *Citizen Kane* is another's *Dude, Where's My Car?* and this time you have simply made the mistake of falling on the wrong side of the cinematic style council's taste chamber. You're not the only one, either. There's a Super 8 clip of my parents cutting their wedding cake during a heavy rainstorm that's more rock'n'roll than *Velvet Goldmine* – JR

SHEDS 'NOT CRAP AT ALL' SAY THE PEOPLE

Why did Imran Ahmed give such a slagging to Shed Seven (*Singles*, May 3)? While there are those of you who don't like Shed Seven, there are those of us who do.

I don't care if you ridicule me for being a Sheds fan. And I don't want to have a music journalist try to force their opinion onto me.
Kathryn Poynter, Nottingham

Stop it, just let it go. Why whinge about Shed Seven when there are bands like Busted around? OK, *NME* must realise a few things: the Sheds had some amazing hits and they still play amazing shows, thus giving stuff back to the music world. Do you hear people writing off The Rolling Stones even though they ain't done anything good since they became pensioners 20 years ago?
Rock'n'Roll-Loving Peasant Man, via email

Just two among the quite literally quite a few pro-Shed mails to make their way to the *NMEmail* inbox. Whatever life can throw at the Sheds, they will not be moved from their inalienable right to play 'Going For Gold' to a fervent audience at Weybridge Civic Centre, and their fans rush to defend them from this kind of criticism and return in greater numbers. By seeking to put the Sheds out their misery, Imran may only have prolonged his own – JR

SMELLS LIKE TEEN SPIRIT

Your mag stinks. As in literally. For the last three weeks I've got a weird whiff coming off your pages and it's marring my reading experience. Any chance you could make it strawberry flavour instead of Eau De Lizard Cage?
Sammy Jane, via email

Much as Tony Wilson signed Joy Division's record contract in his own blood, *NME* is now printed using a cocktail of band sweat, ashtrays and bad drugs in order to preserve for you the true essence of great music. No-one ever said it was going to smell great, but hey, don't be dissing Eau De Lizard Cage. They were great when they supported The Von Bondies – JR

NME.COMMENTS

What the talk is about on the world's best website

Fave shit lyrics? *"I'm an honorary Sean Connery"*. I bet Robbie wrote that bit himself.
Phil Collins

I'll bet he did too. Here's an oldie I love to hate: *"I'm as serious as cancer/When I say rhythm is a dancer"* by Snap!
Steve Dave

"There is no reason to feel bad/But there are many seasons to feel sad glad mad/It's just a bunch of feelings that we have" – The genius that is Fran Healy from Travis on 'Flowers In the Window'.
Mr Carbohydrate

"She didn't invite me/Rode off with a donkey" – Shed Seven's 'She Left Me On Friday', the epitome of shit lyrics that sound good.
PNA

PICTURE THIS

RYAN, TEXAS
"This is me and Dolf after a show in Dallas. We talked about Radio Birdman and the 'Do The Pop!' CD. He is cool."

ERN & BEN, NOTTINGHAM
"This is us with Public Enemy's Flavor Flav at Rock City. Professor Griff turned up too."

RHIANNON, PONTYPRIDD
"Here's me with the mighty Josh Homme after a Queens gig last year. I also met Mark Lanegan and spilt Nick Oliveri's pint!"

LISA, CHELMSFORD
"Here is my friend Holly with Didz from the Coopers at a Libertines gig. Apparently he was a little scared of her!"

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